

U&lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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Happy New Year 4681 — The Year of the Boar in the Chinese Zodiac. Are you a Boar?...a Monkey?...a Rat?...a Snake? Muse upon the facts, fictions, fancies and fortunes according to the Chinese Zodiac. It's all in our eight-page color section, conceived and illustrated by the eminently scrutable Mike Quon. Design by U&lc. Starts on page 36.



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U&Ic Book Shelf

A review of new publications that should pique the curiosity and satiate the appetites of communications artists. Page 46

This issue of U&Ic was mailed to 198,000 readers: 163,000 in the United States and Canada, and 35,000 abroad. It will be read by over 700,000 people.

Migrations Computers and Graphic Designers

"Migrations" is one of our new buzzwords. Who, or better, *what* is migrating? Why technologies, of course; computerized typesetting and non-impact printing in particular.

Where are they going? To three places.

1

They are fanning out within the graphic arts. More printers are setting type. More typesetters are becoming full pre-press services and some are doing short-run printing. And more graphic arts services are wondering whether the time is near when they should offer non-impact reproduction services.

2

To industry and business. Reports, documents, maps, plans, with text and graphics are being prepared, reproduced and distributed by internally controlled electronic computer based devices. In-office typesetting and in-office printing are creating and expanding in-office publishing departments. As David Goodstein (Inter/Consult) points out, new systems for CAD/CAM, communication graphics, and business graphics are joining with word processing, typesetting and pagination technologies to effect fully integrated systems for on demand publishing via typesetters or non-impact printers.

3

Into each other. Boxes are merging with boxes to create a multi-purpose device or a modular multi-purpose system. Many systems today merge text with graphics. Others handle typesetting plus word processing plus data processing. Multi-purpose devices with their ability to handle a wide variety of increasingly available software are bringing more and more functions into one system under one control.

What does all this mean to you?

Of course relationships between graphic arts suppliers and buyers are being shaken. To maintain their viability suppliers will be cutting back on services (keyboarding, for example) that buyers can do better for themselves and adding new services. The outlook seems to be that more and more functions will be performed internally. Just how services can and will adapt to this trend remains to be seen. And where does this leave graphic artists and designers? More of them will be needed either on staff or as consultants to companies stepping up internal publishing operations. Still evolving are the lines of authority between graphic designers, information system managers, reproduction center heads and top management.

Message message who's got the message?

When Marshall McLuhan said the medium is the message, he was both right and wrong. Just go to a few of today's computer animated or photographically sophisticated movies and you'll see what we mean. Terrific technique. Fabulous spinning and receding colors. Eyeball-blasting scenes and ear-splitting sounds. Breath-taking. Mind boggling. And often no story. No point. No human values. There are a few exceptions, such as E.T., but many, such as Tron, are riding high on their novelty and sheer sensory impact. They are all medium and no message. As one critic said, "You could run them backwards and get the same effect."

But, as computer graphics and their manipulators mature, we could experience the best of both worlds in which the truly wondrous technologies revert to being a means toward the end of propelling messages—entertainment or information. Then, once again, the message will be the message and the medium the medium.



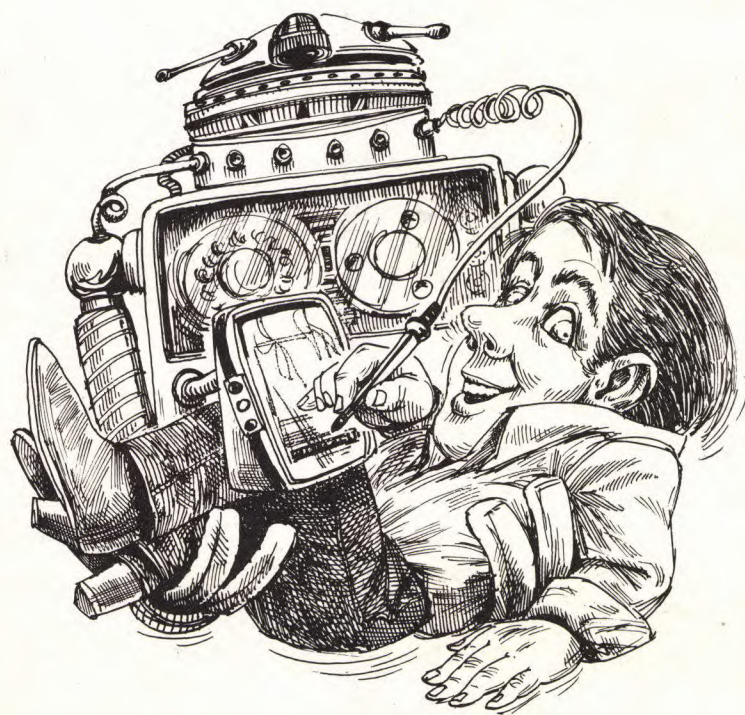
“WHEN I GET A
LITTLE MONEY I
BUY BOOKS: AND
IF ANY IS LEFT,
I BUY FOOD AND
CLOTHES.”

DESIDERIUS ERASMUS



“THE ASSISTANCE
OF TECHNOLOGY
WILL FREE THE
DESIGNER TO
DESIGN.”

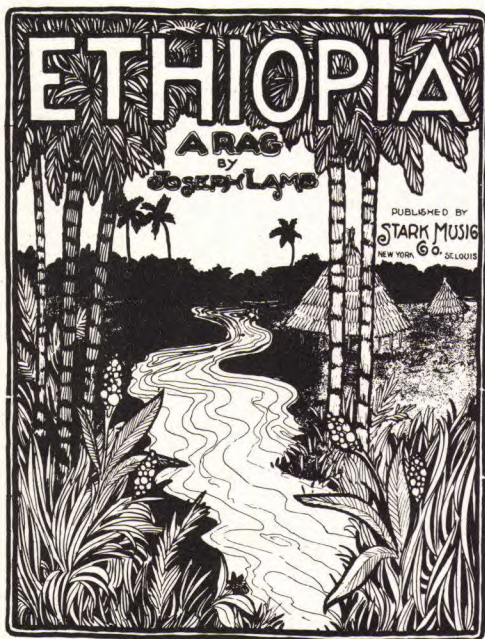
MASSIMO VIGNELLI
at the Stanford Conference on Design.



“DISCIPLINE IN
TYPOGRAPHY IS
A PRIME VIRTUE...
DISTINCTION OF
MANNER NEEDS
TO BE WON BY
SIMPLICITY AND
RESTRAINT.”

STANLEY MORISON
Extract from *The Typographic Book*, 1963.

Ascendo to Descendo: Type on American Sheets



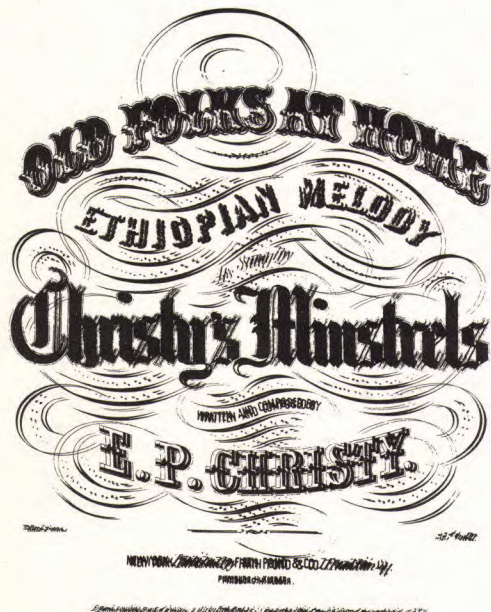
Ethiopia, Stark Music Co., New York, 1903.

Contemporary artistic movements affect typographers. Gutenberg used a gothic because that's what the scribes used. Victorian, Bauhaus, even op art—each aesthetic framework is mirrored in type design. Take American sheet music of the 19th century as an example. Changes are so distinct that it's impossible not to notice that something is going on. What is happening is a capsulized history of American typography.

The record album art of their time, sheets, reflect the changes and the



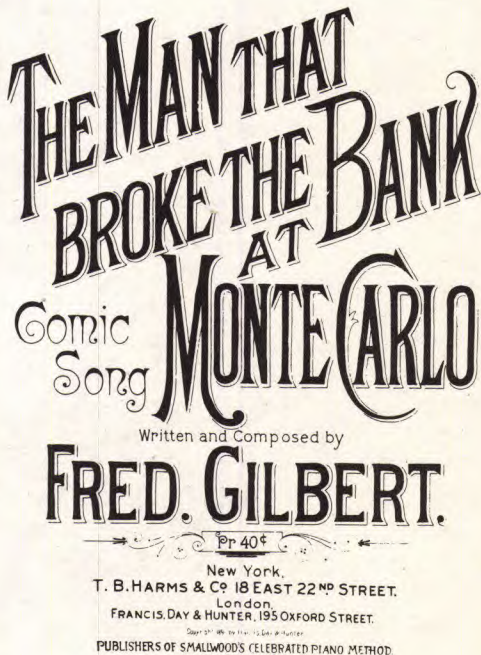
Jingle Bells,
Oliver Ditson & Co., Boston, 1859.



Old Folks at Home, Firth, Pond & Co.,
New York, 1851.



Ta Ra Ra Boom De Ay,
No publisher, Bromo-Seltzer, 1891.



The Man That Broke The Bank At Monte Carlo,
T.B. Harms & Co., New York, 1892.

reactions in American type. And it's fun. Who wants to use McGuffey's Readers as a typographic example when you have Champagne Charlie?

The first factor to influence type in 19th century America is die Maschine. The Industrial Revolution created advertising. Before you had anything to sell, it wasn't very rewarding to advertise. Machines changed that: commerce with a capital K exploded after 1800. A quick move from commerce to commercials, and by 1820, magazines were booming and type designs proliferated.

Before 1800, typography was book typography. The newspapers and pamphlets published were, in the artistic consciousness of typographers, small books. Attractiveness meant little. Legibility was the holy grail. Early music sheets reflect this typographic indifference. Like contemporary

SONGS INTRODUCED BY
CHAUNCEY OLCOTT
IN HIS NEW PRODUCTION
"A ROMANCE OF ATHLONE."

MY WILD IRISH ROSE	50
MANY YEARS AGO	50
OLCOTT'S LULLABY	50
THE IRISH SWELL	50
WE'LL DROWN IT IN THE BOWL	50
A ROMANCE OF ATHLONE, MARCH WALTZ	50

BAND ORCHESTRA: BAND: PIANO: GUITAR

PUBLISHED BY
M. WITMARK & SONS

A Romance of Athlone, M. Witmark & Sons, New York, 1896.

THE **ARKANSAS TRAVELLER**

BY
MOSE CASE

BOSTON
Published by Oliver Ditson & Co. 27 Washington St.

Arkansas Traveller, Publisher: Oliver Ditson & Co., Boston, 1863.

GRAND-FATHER'S CLOCK.

Song and Chorus.

WORDS AND MUSIC BY
HENRY C. WORK.

GUITAR PIANO

NEW YORK:
Published by C. M. CADY, 107 Duane St.

Grandfather's Clock, C.M. Cady, New York, 1876.

HARLEM RAG,

ARRANGED BY
D.S. De Lisle

COMPOSED BY
TOM TURPIN.

Published by
ROBT DE YONG & CO.
ST. LOUIS, MO.

PIANO.....50
ORCHESTRA: 75
BAND.....50

Harlem Rag, Robert De Yong & Co., St. Louis, 1898.

OH MY DARLING
CLEMENTINE

WORDS & MUSIC BY
PERCY MONTROSE.

BOSTON:
Copyright 1884 by
OLIVER DITSON & CO. 451 WASHINGTON ST.
NEW YORK: C.H. STURGEON & CO. CHICAGO: LARSEN & HENRY. PHOENIX: J.E. DREW & CO.
ST. LOUIS: J. & P. FERRY. BALTIMORE: T. SUPPER & BRO.
SAN FRANCISCO: SHAWMAN, CLAY & CO.

Oh My Darling Clementine, Oliver Ditson & Co., Boston, 1884.

book titles, they are informative and dull. No illustrations and no innovation in design are combined with a roman serif or an occasional blackletter. The first known showing of a sans serif typeface was in a specimen book published by the Caslon Typefoundry in 1816.

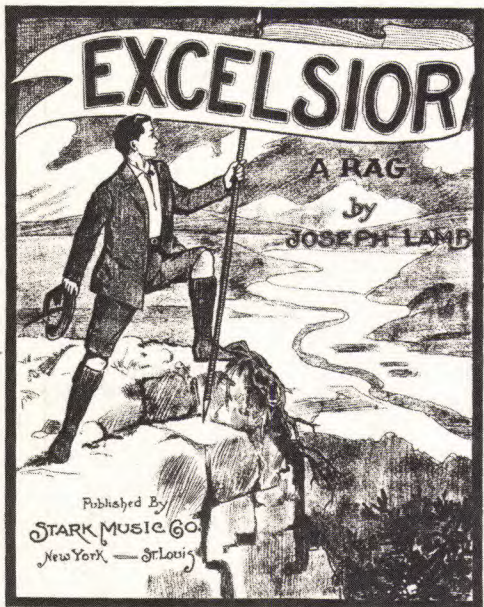
By the 1830s, flourishes and swashes are in, and sans serifs are emerg-

ing. Intricate frames and borders are laced with picturesque woodcut faces, fantastic creations also used by advertising typographers, and for good reason.

Advertising demanded that type bellow, shout, and bluster. Businessmen didn't care about readability or suitability, as long as their ad was loudest. Competition to produce exorbitant

faces escalated, and we've inherited wonderfully bad typography because of it. *Dixie* has nine faces on one page! That's no record—one 1879 billboard used 38 different typefaces to sell a patent medicine. We wouldn't grow up as designers until the 20th century.

The Victorians emerged from 1840 through 1860. Old English



Excelsior, Stark Music Co., New York, 1905.



The Rosary,
Boston Music Co., Boston, 1899.



Yale Boola,
Chas H. Loomis, New Haven, 1901.



Dixie's Land, Firth, Pond & Co., New York, 1860.



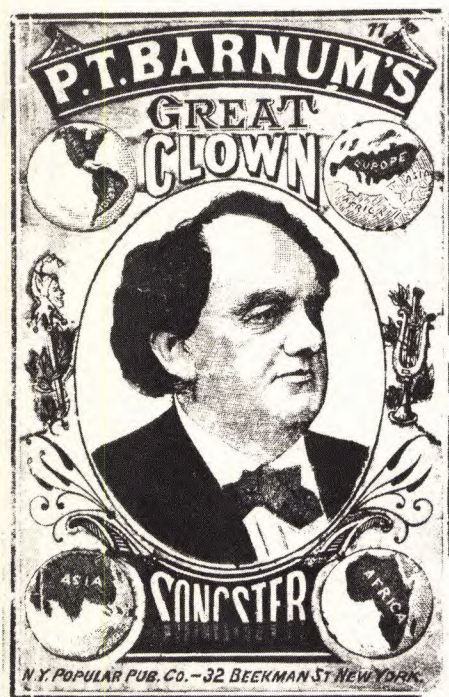
Champagne Charlie,
Lee & Walker, Philadelphia, 1868.



Peacherine Rag,
John Stark & Son, St. Louis, 1901.

faces are combined with outline gothics and sickeningly "sweet" faces, as in *Sweet By and By*, exuding florets, flourishes, and ball finials by the score. The angels, ship of hope, and obligatory children all recall Thomas Cole's *Voyage of Life*.

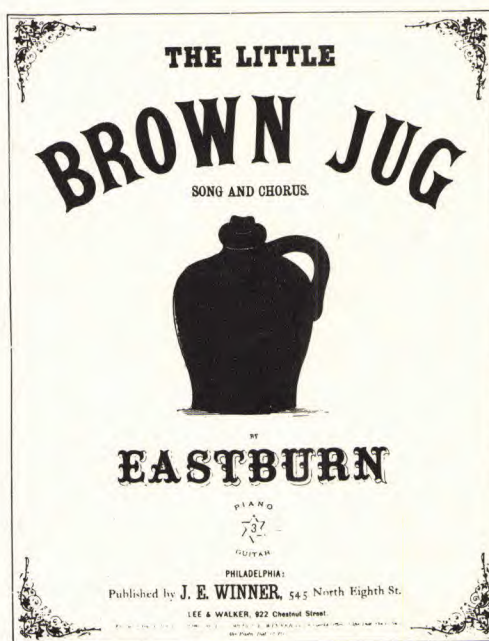
1860 American ingenuity combined sheets and advertising. Bromo-Seltzer music and P.T.



P.T. Barnum's Great Clown,
N.Y. Popular Publishing Co., New York, 1880.

Barnum giveaways resulted. The logical end to that road was *In My Merry Oldsmobile*, *Oh, You Spearmint Kiddo with the Wrigley Eyes*, and *Budweiser's A Friend of Mine*, all published as advertising, and all hits. The prize winner in this category is *Under the Anheuser Bush*.

Illustration takes hold about 1870. In *A Romance of Athlone* and



The Little Brown Jug,
Lee & Walker, New York, 1869.

Excelsior, illustrations are the sheet. Dulled by a barrage of typographic weirdness, Americans were no longer stunned by novel faces. Everything had been tried, so new techniques were required to attract attention. *Baseball* is an aberration. Using a series of connected baseballs, the designer creates a typeface that isn't type. It's a series of illustrations. The history of American pages went a long way in fifty years.

Toward 1890, Victorian design gave way to pre-Raphaelite (*A Romance of Athlone*) and the Aubrey Beardsley avant garde (*The Rosary*). With ragtime, a primitive starkness reminiscent of an Henri Rousseau painting is introduced (*Ethiopia*).

But soon after, illustration itself takes a back seat to photography. By 1910, the photograph is a major design element. There certainly weren't any sheets with type alone.

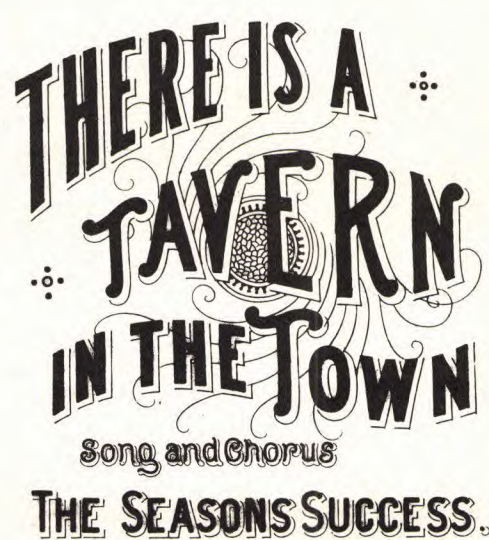
Sheets are signals to buy. In 1900, type didn't work. It was augmented with borders, illustrations and photographs because people didn't respond to sheets with unaccompanied type. A new graphic tone was necessary and designers complied.

In the 20th century, sheets adopted Bauhaus, art deco, and Crystal Goblet typography. But with the coming of radio and the inexpensive phonograph, sheets faded into printing ephemera. Covers for LPs and 45s filled the gap as sheet music, like the hoop skirt and collar stay, passed into historical significance.

Ronald Labuz



My Old Kentucky Home,
Firth, Pond & Co., New York, 1853.



There Is A Tavern In The Town,
Willis Woodward & Co., New York, 1891.

FROM LESS IS MORE TO LESS IS A BORE. IS MORE THE BETTER?

Herbert Spencer, in his book, *Pioneers of Modern Typography*, remarks that the origins of graphic design are rooted in the art movements that swept Europe in the first quarter of this century. Paintings, poetry and architecture established the primary force behind the innovations that characterize the beginning of modern typography. Futurism, Constructivism, De Stijl and finally the Bauhaus structured the basic elements of the typographical and graphic language as we still basically practice it today. However, that happened mostly as an immediate urge to express on paper the tremendous vitality which was pervading

word and created the image of this century's visual communications. Whatever we know today was basically established then, and never questioned thereafter, until now. Probably the probing attitude that seems to characterize the new decade of the Eighties brings us to the cutting edge where issues are evaluated, not taken for granted, and where the risk of the unknown is more exciting than the certitude of the known. In the last twenty years, issues and values have changed profoundly in our profession, and in some aspects, beyond mere evolution. Quite often issues present themselves today in a diametrically opposite way than they were in the Sixties.

The Sixties... less is more

The Sixties were, in the field of the arts and design, a marvelous decade, full of energy, and with a tremendous drive to express, sublimate, and consolidate the entire experience of the modern movement. The ideology that was elaborated by the founding fathers of the modern movement was basically undiscussed. Personal excursions were allowed within the compound, but very few would venture beyond sight. The ideology was one, clear and sound. There was little room for subjectivity, but even more than that, there was very little desire, since the Gods demanded only objectivity. The concept was to extract from the complexity of phenomena whatever could not be reduced any further—that was the

objective representation. And in the name of objectivity, backgrounds disappeared from photographs, type-

commercial, too subjective to be even considered. Only Helvetica reduced type to its bare essence.

No frills...

Simplicity, simplicity, simplicity. The world was too complex, the issues too complicated, the environment a mess; the past was too cumbersome, and the future required simple lines to be piped in. Everything had to be simple, clean, uncluttered, black and white. No frills. The accent was to be on structure, the great art form of the twentieth century. The beauty of structures derived from their objective expression of forces, the simpler the better. Everything was lined up as properly, as consequentially as we could see. In typography, structure was represented by "The Grid." There we had the superholistic entity that organized and solved any problem. The approach of the Sixties in this respect was very orthodox. Alignment and repetitions were all over the place. The messages were often fragmented by the requirement of jumping the next paragraph to the next grid line. Pictures were savagely cropped to fit the grid, or confined to a consistent size, regardless of their content. From objectivity we had learned that a picture was just a picture, a rectangle with an image. Values were absolute. The absolute was the superlative value. Mies told us that God was in all the details, and that was it. The search for absolute perfection was the quest in every project. This required a great discipline, a disci-



faces were eliminated, color was subdued, and type sizes were reduced to one size which would fit all.

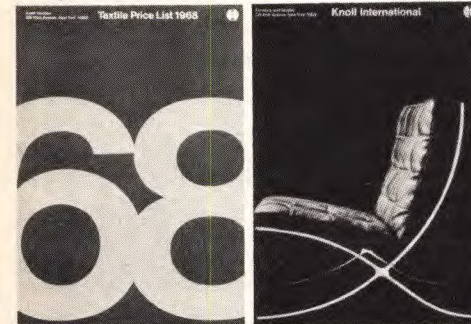
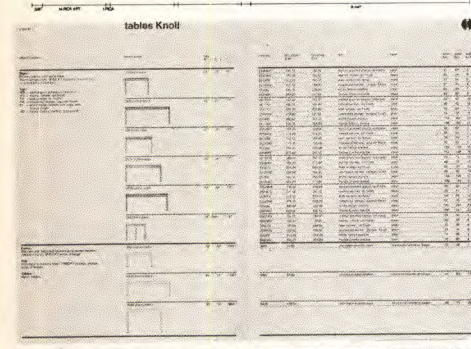
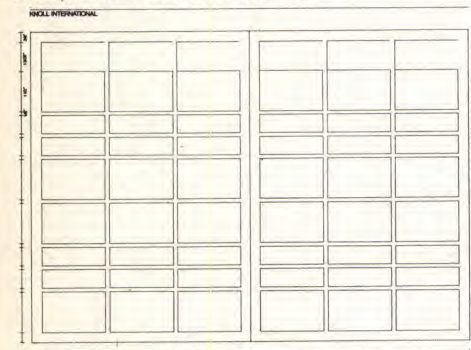
In typography, Helvetica became the answer. We all waited a long time for this type to come out as refined as it was. When it finally happened, our emotions were ready to unload on that simple typeface all the empathy accumulated during its absence. Objectivity calls for a supreme type, where all emotional and subjective components are eliminated in favor of absolute truth to the word, to its readability. Of the serif typefaces, only the very classical ones, such as Bodoni and Garamond, were to survive, for their classical references put them "beyond trends." All the other typefaces were too vulgar, too



that group of innovators. Names like Marinetti, Soffici, El Lissitzky, Rodchenko, van Doesburg, Schuitema, Moholy-Nagy and Herbert Bayer, double in our minds as artists, poets, typographers, architects.

For the following fifty years, the impact of their design ideology has transformed the aspect of the printed

pline which will radiate in any project from the inside out, a discipline which analyzes, bisects and organizes any problem and transforms it into a clear, simple message, easy to grasp, easy to size, easy to retrieve. In typography, this is the basic requirement for designing price lists or timetables, and it is surprising, still, how little it is used.



This restraint gradually eliminated any form that could not be reduced to basic geometry, and its primary language. In the modern movement of architecture and design, black and white were rich enough. Red became the color "par excellence." In the marvelous posters of Lissitzky, black and red organized the white space to a formidable extent. The German



Expressionism of the Twenties used Black and Red to express the issues of social change. It is a historical irony that the same colors were used by the left, as well as by the Nazis, for their flag. The only colors, as proclaimed by the De Stijl group, were the primary red, yellow and blue. Perhaps economy of printing suggested such a sparse use of color, but I doubt that was the reason. We grew up in a worldwide nursery, nourished by a Froebelian endeavor, in a primary environment, like retarded (or advanced?) Montessori children. The code to decipher was simple (naturally) primary shapes, primary colors.

It mattered very little that the world outside was a very complex one, with socioeconomical contradictions of enormous size. The designer's task was to transform that society through the use of such a pure language, a clean and clear gospel, which would redeem mankind from its contradictions, a holy crusade of beauty against greed. Oh beautiful Modern Movement where are thine ideals...?

Form follows function...

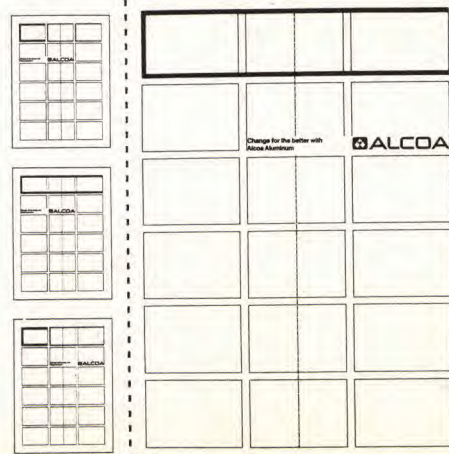
Remember "form follows function"? For fifty years, we heard this dictum and wondered whatever had gone wrong with the past when that truth didn't exist. But it was absolutely logical in the Sixties, and that was it.

The notion of symbolism was derided by the modern movement. Only composition had laws, reigning despotically over design. No meaning, no humor, no metaphors. God forbade such ridiculous intrusions upon design.

Adolph Loos declared war on ornament, and for the following fifty years that notion pervaded design. There was no place in objective, absolute, primary design for ornament. Asymmetry became the substitute for it. The dynamic tensions of the elements of composition, and their articulated asymmetries, substituted for all other values such as hierarchy, symbolism, decoration, meaning.

Truth to materials has always been one of the ideologies of the modern movement. The Sixties gave us the wet look of our plastic world. Wrapped in our vinyl-age conquest, books, magazines, annual reports, packages, objects and even dresses became glossy. Glossiness was it. It is no surprise that attitude's aim was sameness, consistency, repetition, uniformity, identity.

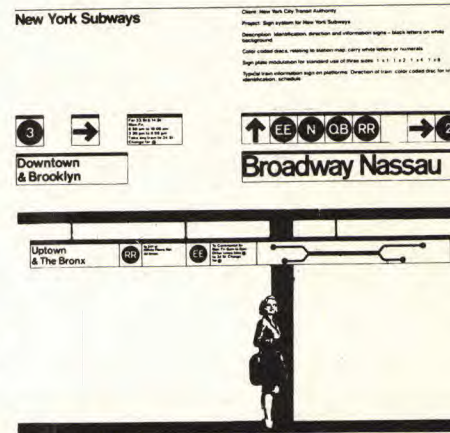
The Sixties was a high time for national corporate identities, stressing identity through repetition of basic elements such as a trademark, a logo, a color, a system. "System" was the great magic word of the time—nothing was more important. The single page was irrelevant—relevant only was its belonging to a "system." System programs coordinated the whole output of the world of communication, so that the identity would be inescapable. Systems were omnipresent. Their presence is there to remind you of the possibility of change within, even if it rarely occurred. Everything was designed to be part of a system, the supreme controlling god. Systems were encompassing, while design was too personal, too limited. From Canada,



BY MASSIMO VIGNELLI

Massimo Vignelli, president of Vignelli Associates, a design studio working in graphics, products, furniture and interiors, and with offices in New York, Paris and Milan. He is past president of the American Institute of Graphic Arts, Vice President of the Architectural League of New York, Trustee of the Institute for Architecture and Urban Studies, and a member of the Alliance Graphique Internationale. He has taught and lectured in schools here and abroad and received numerous awards from prestigious design groups, and has pieces in the permanent collection of the Museum of Modern Art.

Marshall McLuhan bombasted that the medium was the message and divided the world into cold and hot communication. Systems belonged in that climate.



The world around us was shrinking through television, cars, airplanes, and the need for mass information required systems which could control and organize it. It was time for transportation graphics, for subways, airports, highways, campuses, hospitals. "Signage," that horrible word that rhymes with "garbage," was invented, and we all had to cope with it.

The mess around us had to be simplified. Mies, we thought, was right; "less is more" was our motto more than ever. Then, all of a sudden, the world around us cracked down. In Berkeley, students revolted against the institution. In Paris, the Sorbonne became a battlefield, and in Vietnam

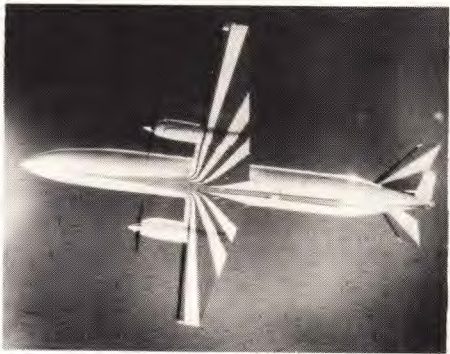
a senseless sacrifice was burning up young lives. And with it, the young began to question all the values of our society and our culture. No one ideology seemed to be the right one to be followed anymore. At once all the issues were open in front of us; all directions seemed to be possible, no one better than the other, but one perhaps more appropriate than the other at a given moment for a specific purpose.

The '70s and appropriateness...

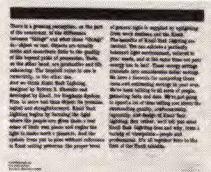
Out of this pluralism of available methodologies, the concept of "appropriateness," intended as the search for the specific, became the most important tool for reaching the core of a problem, and thereafter for its specific solution. Simplicity began to show its weakness, and complexity began to assert itself as something to contend with, rather than to be expelled. Complex simplicity became a way of articulating our projects within the dynamic body of a program. Obviously consistency had to be taken into serious consideration now that absolute values were no longer holding water. Consistency was a way to link, to relate expressions which could otherwise get lost as contradictory. A program had to link, to weave all those aspects of design which, however, could take different forms, and reflect the plurality of issues within the consistency of the program itself. Similarly, geometry became more articulated, less primary, more ambiguous in its relationships.

Humor plus...

The notion of humor had never appeared in the clean design derived from the Bauhaus. Humor was the equivalent of irresponsibility. In the Seventies we discovered that design could use not only humor but irony, metaphors or satirical allusions as well, without losing grip.

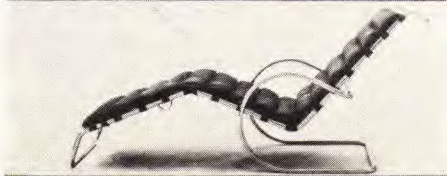


At about the same time, a tremendous revolution hit the graphic arts: the advent of cold type. The impact of this technological event had so many repercussions in design that one could write a whole book about it. Perhaps one of the most significant facts at the beginning was the availability of a tremendous library



Knoll

of typefaces, which could now be reproduced easily and rather inexpensively. The phenomenon of piracy generated monster after monster among typefaces. The cost of the new equipment made typesetting more expensive than ever. At that point, as a protest, we abandoned typesetting for typewriting and substituted it for the former, on the same graphic structures set up for type. Since, in the final design, you couldn't



For example, in the Knoll exhibition at the Louvre, which we designed in 1972, a whole set of large 8'x 8' cubes were mounted on casters, so that their relationship could be adjusted at the last minute, by feeling, rather than by symmetry or other geometrical relationships. This introduction of "picturesque" imagery would have



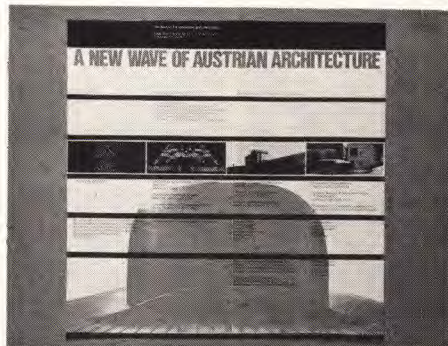
been unthinkable in the Sixties, when primary forms demanded primary relationships. As you can derive from this example, the times were introducing the notion of contrasting stylistic codes (order and disorder, identity and diversity, simplicity and complexity, etc.). In that era of pluralism, form wasn't following function any longer; the new dualism was form *and* function. A new rising interest in semiotics emphasized the role of meaning in form, and a new attention to symbolism began to appear on the drafting tables.

tell the difference between real type and typewriter type, we discovered that the real strength of typography was in the structure, and not in the typeface used. Consequently, we increased the use of structural elements in typography even further, to express and manipulate that concept. This was the time when big, thick rules began to appear consistently in our design. Structure was becoming ornament. And since we were de-emphasizing typefaces, our strong belief in absolute type began to collapse, leaving room for a new awareness of type and type sizes which would follow in the years to come.



A looser grid...

Within the new awareness of the expressive qualities of structure, a new freedom pervaded the printed page. A much looser use of the grid generated design more open to orthodoxy. In the early Seventies, the color palette extended to the whole rainbow, with the desire to expand perception beyond the primary colors. Surfaces were still glossy, but later a desire for softer textures began to creep in. The Seventies were neither asymmetrical nor symmetrical—if anything they were both, in an open plan of random positions. Probably eclecticism began to show itself on the horizon, leaving all possibilities



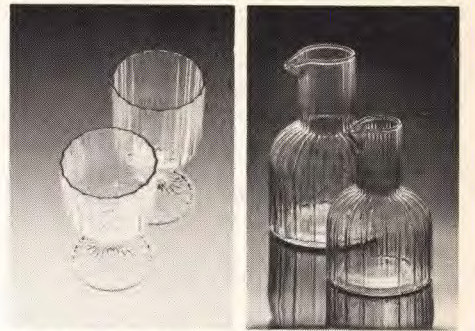
open. The fascination with complexity is overriding that of simplicity. No one expressed the spirit of the Seventies better than Robert Venturi, with his historical remark, "Less is a bore."

The Seventies. Ten years that turned the page of the modern movement.

The late Seventies minted a new word "POSTMODERN." To many of us it sounded like "POST MORTEM," and too many of us were frightened by its sidereal vacuum.

The architects were again leading the way. Graphic designers were moderately responsive to the new issues, while product designers, no surprise, did not even know of its existence.

If the Sixties stressed the concept of discipline, and the Seventies that of appropriateness, the Eighties were finally intrigued by the pleasures of ambiguity. The fascinating possibil-



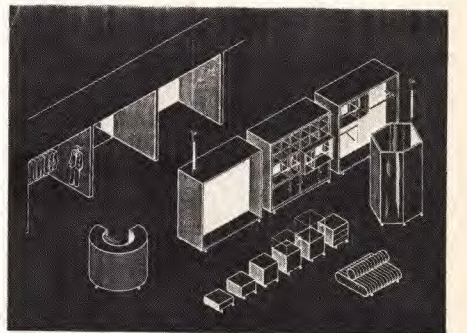
ity of conveying several interpretations, even contradictory ones, perfectly expresses the new romance with the signification of meanings, which we were now going through with renovated passion.

An emphasis on subjectivity...

Obviously, it is not surprising that in this climate semiotics enjoyed a new cultural boom. In particular, the basic semiotic, grid searching for the semantic, syntactic and pragmatic peculiarities of any given phenomena fit perfectly to the structure of the designer's mind. The interpretation of the phenomena leads to an emphasis on subjectivity which, quite remarkably, was exactly the opposite of the Sixties' desire for objectivity. Society at large was putting the accent on "me" as a reaction to the preceding "generic" we.



Before, whenever one suppressed urges and desires of expression through forms and surfaces and contrived complexities into simplicity, now complexities were expressed, celebrated, magnified. The meaning of things, the exact meaning of anything passing through our creative hands is now investigated, exhausted, probed and stressed to its ultimate breaking point beyond which its own meaning is altered. And finally, it is expressed, transformed, and sublimated by the new perception. Obliteration, the muse of Abstraction, Goddess of the Sixties, is now resting in peace.

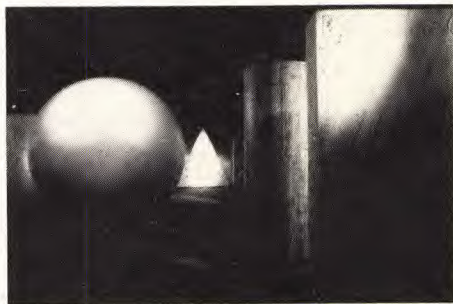


No more is the absolute the final aim. On the contrary, a sense of relativity is separating issues, separat-

ing things, separating phenomena which now could exist in an exciting synergy of new relationships, bringing their individual liveliness into play in the "global theater."

Loaded emotions, probing attitudes...

In this theater, the primary geometries of the Sixties require a new role, where the scale is transformed by a new and more complex set of



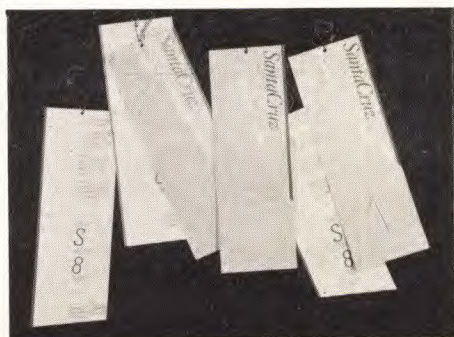
spatial relations, where emotions are loaded with intensities unknown before, or perhaps known only before the modern movement and forgotten since then. The renewed interest in historicism is explained by the desire for recovering values, recovering knowledge interrupted by the course of events. The desire to learn the intricacies, the sequences of the plan in classic architecture, the expression of the meaning of each space, is by far more intriguing now than any open plan, unqualified space or abstract wall. Learning to transform, not to imitate, not to duplicate. Learning to replace obsolete values with new ones expressing the new desire. The probing attitude of the Eighties is extremely exciting, extremely seductive, extremely dangerous.

Colors, forms, typefaces to underscore meaning...

Primary colors have saturated our perception. Now we need to investigate new ranges, new tones, new dramatic relationships. At the same time, the manipulation of color to stress, to express meanings is far more subtle now than before, and this offers designers the possibility



of involving color at a symbolic level: to establish new identities, to create intriguing chromotypes, to express new situations. Color and form could now be used to underline different meanings, brought to play simultaneously in the same theater, in a

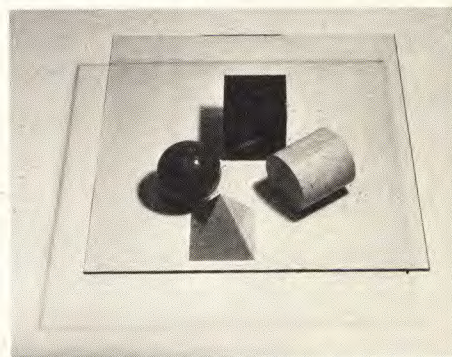


multiplicity of coding, to add a much richer texture to the design. It is no more "form follows function," but almost its reverse "function follows form" that is appealing to us, since the desire of recovering the value of form as evocative entity, is establishing priority on the mere handling of functional needs. Practicality, by itself, could be a failure to communicate what it serves. The necessity of providing design with a higher, more complex level of symbolism is in direct contrast with the absence of it during the Sixties and before. The necessity of creating a level of magical, almost surreal atmosphere is a much more exciting condition than that of responding objectively to particular needs, be it a page, a poster,



an interior or an object. The opportunity of injecting contradictions into a design reflects the iconoclastic sense of humor of our time. No more sacred cows... The work of architects such as Venturi, Moore, Stern, Graves and SITES plays with double codes, irony and humor in a very serious way. The work of Milton Glaser thrives in ambiguities, and that of Chwast in desecrating ironies.

Metaphors, once forbidden, are becoming essential parts of the visual language. Through metaphor we find the way of enlarging the boundaries of communication, expanding its poetic potential beyond the rhetoric of the image.



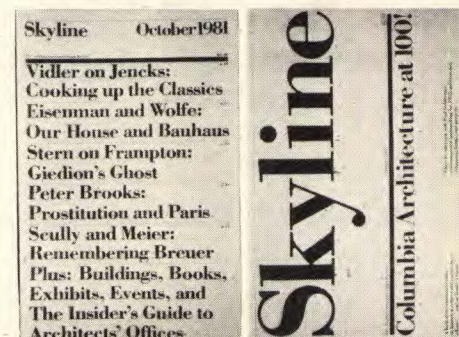
Ornament, typography and moods...

Ornament, thrown out the door by the modern movement, comes back through the window like a bird. The desire of restoring interest and hierarchy to the components of design is making us re-evaluate the role of ornament. No longer a bad word, we still have to understand the subtleties of its manipulation. In typography, grids are becoming more and more complex, and the design within much looser than before, with intriguing counterpoints of symmetrical and asymmetrical compositions. Typefaces and type sizes can be manipulated to express different situations, different contexts, different meanings or moods. One kind of design can no more be better than others, it only can be more appropriate than others for that specific purpose. Complexity, again, welcomes layering of contrasting structures

to achieve a more articulated expression even within the same design.



The Teutonic notion of identity, as a norm to refer to, is alien to the American culture and spirit. Actually its opposite, "diversity," is the truly American expression. Rooted in the history of this country, in its composition and cultural manifestations, "diversity" stands to represent the desire for innovation, competitiveness and freedom.



However, diversity is intended here as the opposite of sameness or chaos. The object is to obtain identity through diversity by properly and skillfully balancing these two forces. Again contradictions. Today, system is the non-system system. Nothing could be more offensive to our sensibility today than the endless repetition of a modular system with its omnipresent grid or structure to remind us of its technological origin. The non-system system has the obvious advantage of a system without the look of it. Actually, it will go even further by hiding its properties in an attempt to give us a complete object, be it a program, a book, an interior or a design.

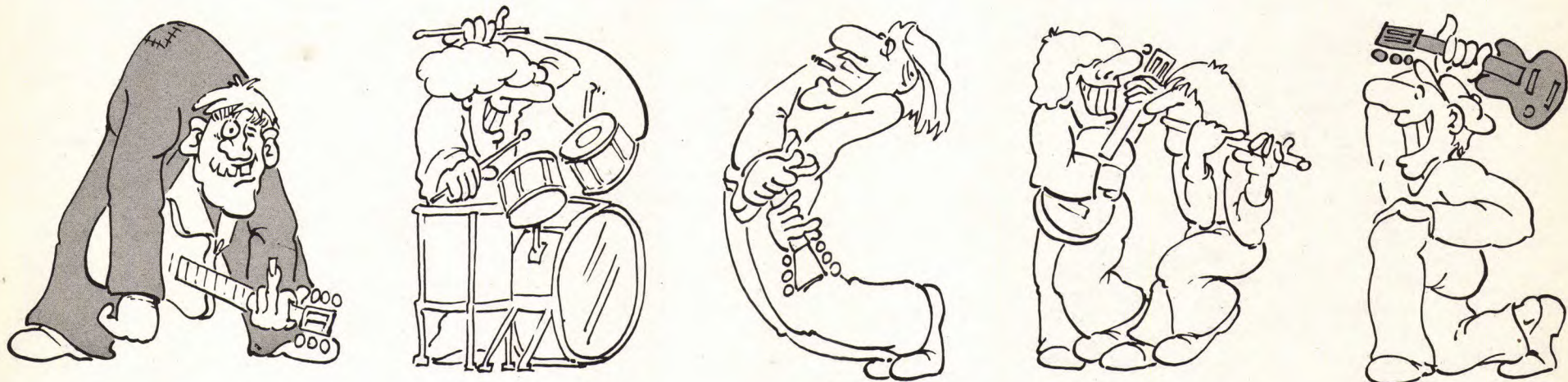
The flexibility of a system today implies the perception of accidental as image, which is in total contradiction to the concept of the modern movement which wanted structure expressed.

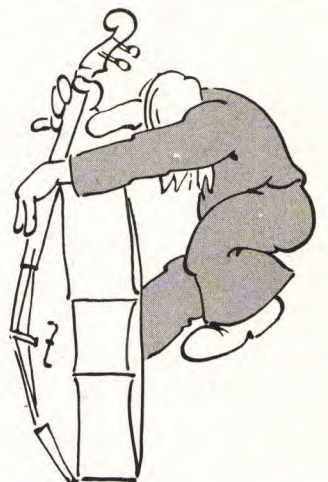
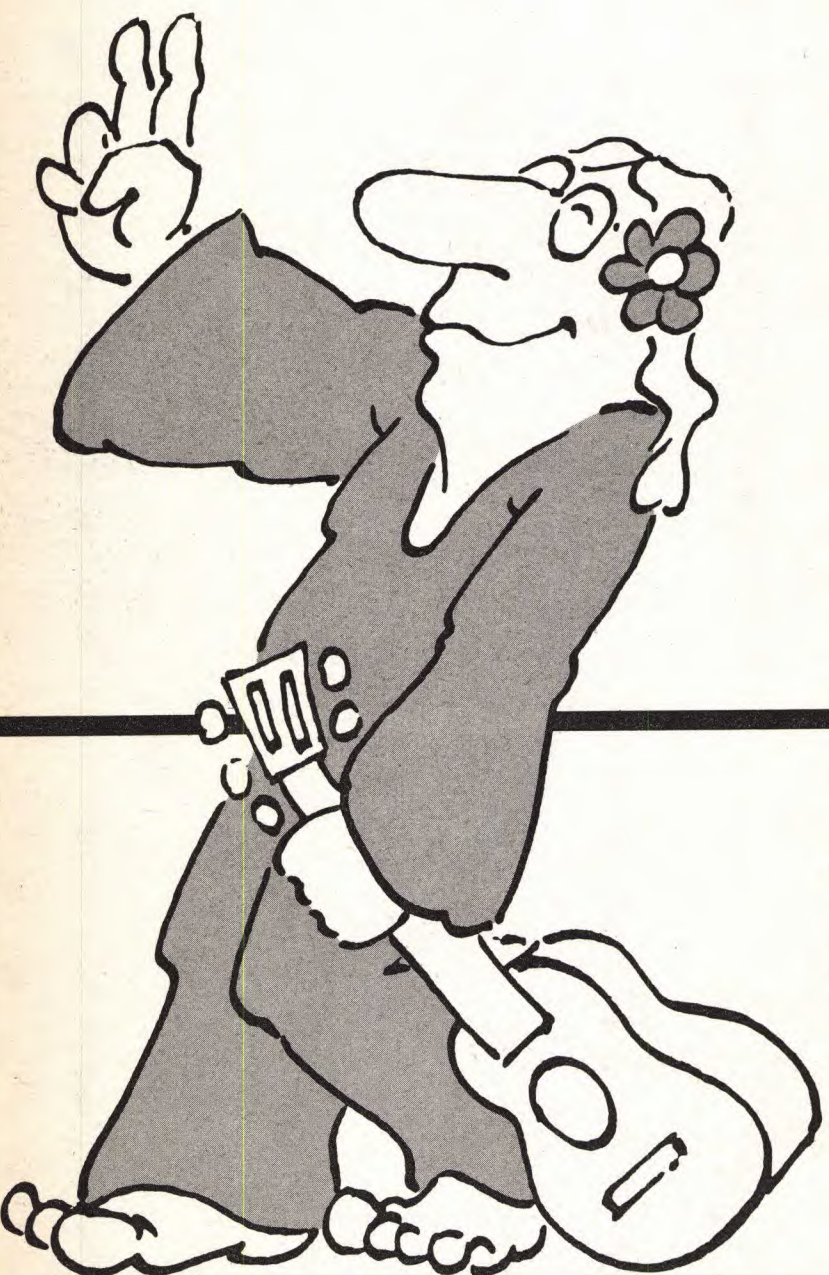
The rolling force of the "probing attitude" of the Eighties is questioning every aspect of the design environment, and this provocative atmosphere is forcing us to constantly review our creative process. However, it is comforting to know that in a time of neo-eclecticism, every source can be legitimate if transformed by an inquisitive mind.

From "less is more" to "less is a bore"—is the new motto going to be: the more the better?

Presenting
Wolfgang
Sperzel
and his
rock-jazz

alhaband

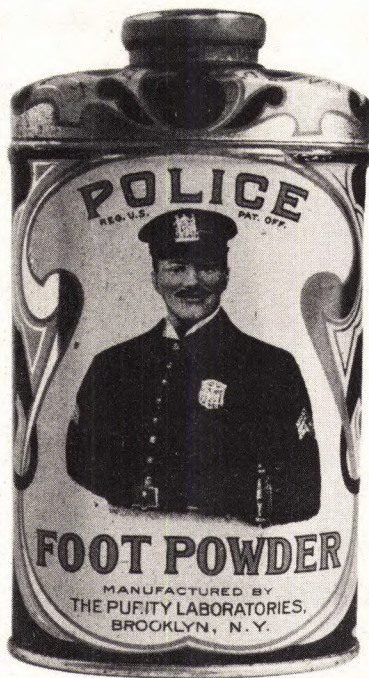




Hot or cool, acid or punk, new wave or fusion, be-bop or boogie—as long as it's music, count him in. Wolfgang Sperzel is a 25-year-old wit, musician, illustrator and cartoonist. Any way you list his credentials, you can't go wrong; he's equally accomplished in all. He is currently completing his studies in graphic design at the Fachhochschule in Darmstadt, West Germany, while freelancing as an illustrator and cartoonist besides. His extracurricular activity is as combination violinist-saxophonist with a rock-jazz band, which explains the inspiration for this alphabet. Judging from the characters in his "alpha-band," his energy and exuberance are exceeded only by his skill. M.M.

THE OLD

CAN

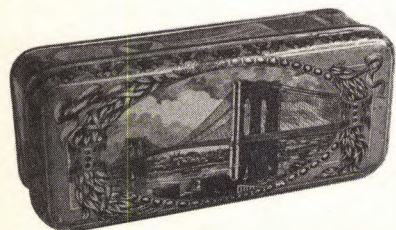


POLICE FOOT POWDER. The cut of the policeman's uniform, the typography and the Art Nouveau flourishes are clues to the period of this can—the early 1900s.

I don't know if any other language has the idiomatic equivalent of the American "It's just an old tin can"—an expression we use to describe a worthless, junky automobile. * How this expression came to be, I cannot explain, because actually, old tin cans are far from *junk* and have a great deal of *worth* in the eyes of collectors. You have only to

visit the home of Terry Ann and Jim Perine, who invited us in to view and photograph their enormous collection, to understand how valuable tin cans can be. Not in dollars-and-cents, necessarily, but in esthetic delights, in history revealed, in nostalgia and in just pure pleasure. It is also fascinating to see how old tin cans were far more than just containers for merchandise. **But first, a very condensed history:**

To begin with, the name tin can is not accurate. The cans are not made of tin, but of tin-plated steel, today, and originally of tin-plated iron. The process of plating iron was developed as far back as the early 14th century in Bohemia (a province of Czechoslovakia). Iron was pounded into sheets, scoured and plated by hand. The canisters were also formed and soldered by hand, and the entire process was clumsy and laborious. The cans produced



A BROOKLYN CANDY COMPANY gained immediate and memorable identity by packaging its goodies in a tin which commemorated the opening of the Brooklyn Bridge in 1883. It is prized for its historic value and the excellent reproduction of the bridge and ornamental detail.

were equally heavy-handed and ungainly. Through the centuries, advances in the technology of tin-plating were made in Germany

and in England. In the mid-19th century, the invention of steel and steel rolling changed the picture entirely. At the same time, there were significant changes in the labeling and decorating processes. From hand painting, they moved on to embossing, stenciling and the use of paper transfers or decals. But all these were still hand processes. With the invention of lithography in the early 19th century, it was possible to print paper labels in large quantities, which could then be affixed to cans. But even when lithography techniques made it possible to print directly on sheet metal,

SEXTON CLOTHES SPRINKLER. Aside from its quaint function, this tin is unique because it has survived in almost perfect condition—without a sign of rust or erosion—despite its constant exposure to water. The illustration, costume and graphics label it turn-of-the-century.



the elaborate labels and ornamentation conceived for many of the cans required operations that were enormously time consuming. Many were painted with multiple layers of color; each color applied separately, with coats of varnish sandwiched between. Each application of paint and varnish required a day or more of drying time. Finally, in the 20th century, when the development of photolithography made it possible to print a multitude of

colors out of four basic hues, and ovens eliminated the time-consuming air-drying, the production of tins for packaging merchandise became a vast new industry.



DROSTE'S SAMPLER. This photo is actually an enlargement of the real thing which stands a mere one and three-quarter inches high. Although the Droste cocoa tin has been fairly popular (especially in the '30s and '40s), the tiny samplers are hard to come by as they had no secondary use and were generally discarded.



W. H. BAKER COCOA. This turn-of-the-century tin has a paper wraparound label with a portrait of a woman in multi-toned period dress. The canister is unusual because of its oval shape.



LA JAYNEES TALC was one of a group of household products distributed door-to-door by the Raleigh Company in the early 1920s. Typical of the period, like bobbed hair and abbreviated hemlines, were the graphics of the era—a streamlined, simplistic modification of Art Nouveau.



SAFETY OUTFIT. A patching kit for bicycle tires was a household staple when bikes easily outnumbered motor cars. The woman's costume, the curlicue graphics and the date printed on the tin identify it as early 20th century.

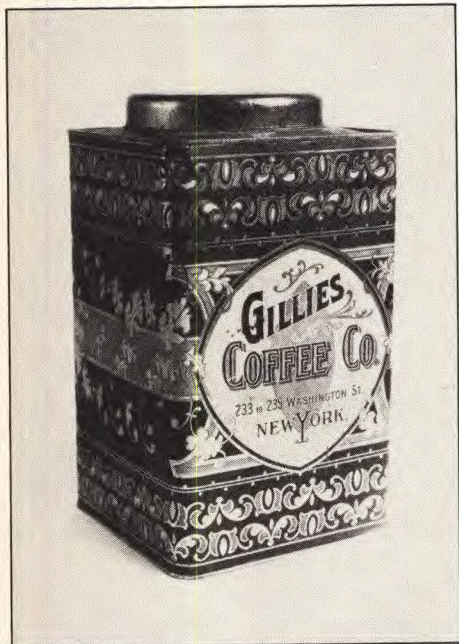


GAIL & AX TOBACCO. This tin, with hinged top and convenient carrying handle, was also the perfect size for carrying sandwiches when the contents were used up. It was typical of tins specifically designed with a secondary use in mind.



IVIN'S BISCUITS were well known for their decorative packaging with a built-in afterlife. This child's drum came with a neck strap and drumsticks, as well as the requisite cookies.

GILLIES COFFEE. Canisters like these were used as store dispensers generally. Typical of turn-of-the-century design, the graphics were very ornate and illuminated with gold and silver color tones to catch the eye and impart a sense of the quality of the product.



Like most collectors, the Perines are focused in on tins produced between 1880 and 1940. Techniques for plating and printing had reached a high degree of proficiency. But it is the design and ornamentation of the tins that are most engaging. Manufacturers did not yet have television or other mass media devices for pushing their products. For the most part, they relied on their containers to do the hard "selling" right at the point of sale. As a result, manufacturers vied with each other to produce irresistible, colorful packages to identify their products, to outshine competitive products, to provide useful information, and to make the containers so beautiful and use-

TOYLAND PEANUT BUTTER was a perfect product for a child-oriented container. The little handle made the empty tin a useful item in a sandbox or at the beach. The cartoon-style illustration was an innovation of the 1920s and '30s.



ful that they would be kept around the house for a long time—a constant reminder of the product itself. Much attention was paid to designing the container for secondary uses. Peanut butter was packaged in little pails that could be used in a sand box. Cookie tins were shaped in the form of ladies' purses, spinning tops, book ends; many tins were fitted with handles so they could be carried as lunch boxes. But even if the manufacturer didn't suggest a secondary use, purchasers had plenty of ideas of their own. Too beautiful to discard, they became receptacles for buttons and pins, screws and nails, home-baked cookies, hair pins, loose change and the like. It's safe to say

BABY TALC. Another example of the cartoon style of illustration favored in the 1920s and '30s.



that somewhere in every basement, attic or workbench, there's an old tin can doing service beyond the original call of duty.

The tins reproduced here are only an infinitesimal part of the Perines' collection. They own over 600 pieces, and it is no exaggeration to say that the walls of their home—from kitchen to stairwells to bathrooms—are literally lined with cans. They are not alone in their passion for collecting. At last count there were about 900 members in the national Tin Can Collectors Association. The Perines are not certain of the dollar value of their collection, but they are obviously not in it for investment—just

TORSCH'S SUGAR CORN. One of the most unusual and prized items in the Perine collection, this early 1900s tin demonstrates a primitive canning technique. A small hole in the bottom of the can was used to vacuum out air after the cans were filled with foodstuff. This done, the hole was then plugged with solder to keep it airtight.



enchantment. To other people it's worth nothing, they admit; to them it means a lot. They find it educational, esthetically pleasing and there is constant exhilaration in searching for and acquiring new pieces. Best of all, as collectibles go, tin cans are not an expensive habit. One might pick up a real prize for as little as three dollars. "And if you ever misjudge a find, you can't get hurt too badly," they volunteer. The Perines are always anxious to exchange information with other collectors, as well as to buy and sell pieces. Anyone interested in contacting them may write, c/o U&Ic.

MARION MULLER



POPPER'S ACE CIGARS. Not only does the biplane on the tin designate the date as early '20s, the 10¢ price gives us a clue to the early vintage of this canister.



UPRIGHT POCKET TINS. These tobacco tins are far and away the most collectable items. They were made by countless companies and are readily found. Pocket-size, as the name implies, they eventually found their way into attics, basements and tool boxes because they were such apt containers for nails, screws, faucet washers and the like.

ROLY POLYS. Once, this portly fellow was stuffed to the ears with tobacco; now he is a much sought after collectible. "The Man From Scotland Yard" is one of six characters in a collection of roly poly containers designed for packaging tobacco. They were produced between 1912 and 1930. Unique as they were, they were not the specific property of any one tobacco company, but were used by several different distributors. A set of the six characters—in mint condition—might well be worth over a thousand dollars today.



THIS ARTICLE WAS SET IN ITC BARCELONA™ AND ITC AVANT GARDE GOTHIC™

By Steven Heller

Mark Alan Stamaty spends more time on Capitol Hill these days, than at the drawing board in his Greenwich Village apartment. A cartoonist (formerly of *Mac Doooooodle St.*), he's become a media watchdog of Congress, and regularly shuttles to Washington, D.C., where he haunts the marble corridors, absorbing and recording. With the insatiable curiosity of an investigative reporter, he talks to anyone who will tell him how government ticks. Surprisingly, doors have opened to some influential offices, affording a peek at the system's inner workings, exposing the maneuverings of its bureaucratic drones and "king" bees. All this serves as deep background for Stamaty's innovative cartoon, *Washington*, the first weekly comic to strip this mysterious city bare.

For one whose training in politics began and ended with high school Civics I, Stamaty's impact on political cartooning is startling. *Washington*, published concurrently on the Op-Ed page of the *Washington Post* and in the *Village Voice*, has not merely eschewed the classical "editorial cartoon" format practiced by Herblock and Oliphant, but has put forth a wealth of unique, if not beguiling, graphic symbols. Akin to Walt Kelly, Jules Feiffer and Garry Trudeau, all masters of the socially conscious comic strip, Stamaty conveys his point of view through a story line peopled with a troupe of hilariously deadpan characters whose motivations are compelling and whose escapades insure rapt attention: Gerard V. Oxbogge of the *Tycoon Sector*; Congressman Bob Forehead, whose blind ambition alternates between wanting to become either President or a game show host; Leonard Bullion, Bob's charismatician; Arthur Giggle, professor of economics at Wheat Toast University, and creator of *Giggle Wiggle*, a hybrid trickle-down economic theory; and the members of the J.F.K.-Look-Alike-Conservative-Caucus, including Representatives Philip Crow, Chip Chapman, Daniel Duck and John F. Kornbread, just to name a few.

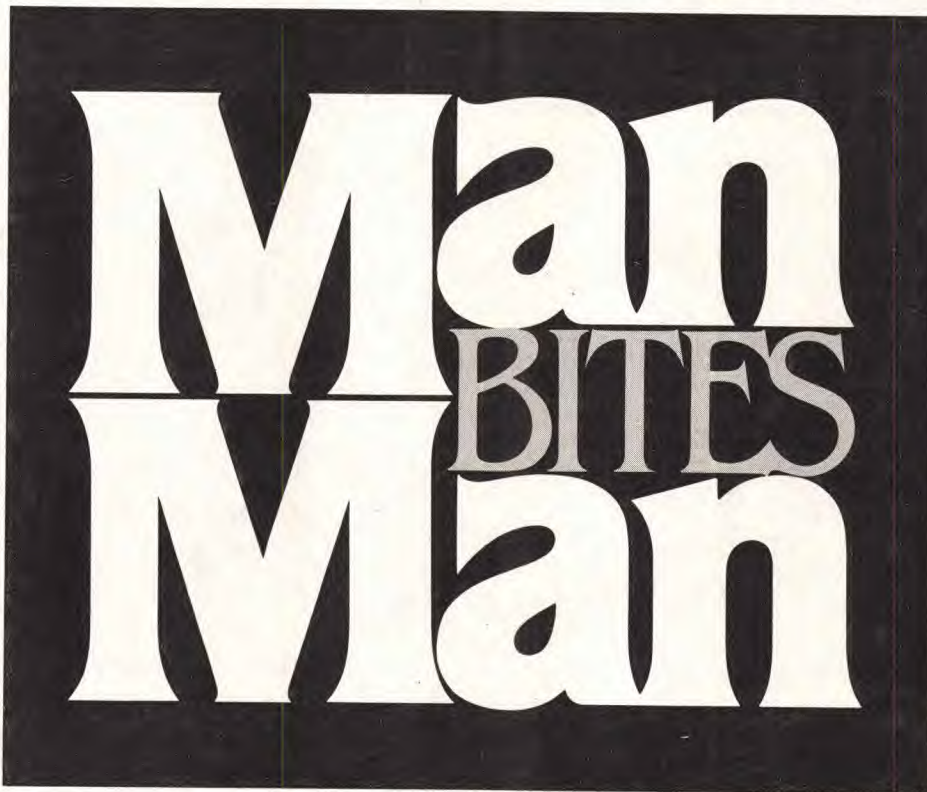
For those of you who haven't seen it, *Washington* is the graphic equivalent of Mort Sahl's standup comedy routines which satirically unraveled the maze of government. Here Stamaty dips his poison pen into a well of knowledge in order to simplify complex issues with insightful wit. One memorable strip, explaining the process of congressional redistricting, shows Ed Bagner, Democrat and 16-year veteran in line for a full committee chairmanship, suffering at the playful hands of a new Republican majority as they, literally, redraw the congressional map in a manner that would put abstract expressionists to shame. Often the strip seems like a primer in political science.

Although *Washington* is Stamaty's first overtly satiric work, cartooning has always been a part of his life. His mother, Clara Gee Kastner, did comic strips, and his father, Stanley Stamaty, did gag cartoons. "My father would often take me to New York on a Wednesday which was cartoon-day at the big magazines," recalls Stamaty. "It was a terrifying business. All those men waiting to get approval for their ideas. For every twenty my father did, he may only have sold one. It was no way to live." Stamaty didn't want to be a cartoonist. "Everything revolved around the gag, there was no real content." He had a penchant for writing and loved print-making. "I went to Cooper Union where 'cartoonist' was a tainted term. I became

a purist instead. I was going to be Van Gogh and die of a lung disease. I didn't realize until later that when those painters talked of suffering they really meant it."

Stamaty's early experiences, alone in New York, center around many pleasurable, long, late night-early morning walks around the city. He would sketch street folk and write down all that he heard in diaries. Not coincidentally, his favorite artist was Georg Grosz (a master recorder of, and commentator on, the *comédie humaine*). He was influenced by Steinberg for similar rea-

repertory company, including the hero, Malcolm Frazzle (a bearded Stamaty look-alike who returns in *Washington*), a popular poet for *Dishwasher Monthly*; Helga Parsnip, a seer; Brenda Funn, Malcolm's paramour-to-be; and Hugo of Hugo's Deli, who plays Sancho to Malcolm's Quixote, are delightfully bitter-sweet. Stamaty is a superb draftsman whose Heironymous Bosch-like griffins, elephant-men, hippo-men, bird-men, jock-men and flying mammals slither in and out of the panels. Aside from the main story—which is much too detailed to explain here—along the strip's mar-



sons. But his conversion to cartooning was a direct result of Jules Feiffer's comic strips collected in *Sick, Sick, Sick*.

"They were a revelation," Stamaty says. "His strips were filled with real life feelings and emotions instead of all those inhibiting, stupid gags."

Stamaty's possibilities as an artist were expanding. Upon finishing school he illustrated his first children's book, *Yellow Yellow*, in which he drew according to his own sensibilities rather than as a slave to text or market. He loved rendering details and crowds (something he picked up from his mother). He subsequently authored four other books for kids and did editorial illustration. An obsessively detailed map of Greenwich Village commissioned for the *Village Voice* centerfold marked a turning point. It was unpredictably successful and earned him a loyal following. He produced his first series of comic strips for *Playboy*, entitled *The Adventures of Herbert The Hippo*. And then his opus, *Mac Doooooodle St.*, "the comic strip with a mind of its own," was born in the *Voice*.

Stamaty put more wonderful imagery and fresh ideas into one installment—perhaps one panel—of *Mac Doooooodle St.* than some artists create in a lifetime. (Furthermore, he signed his name with more graphic variations than appear on the Declaration of Independence.) It ran for a year and a half, and was collected in book form. In totality it reads like a marriage of Dickens' *A Tale of Two Cities* and Pynchon's *V*. Its plot meanders, but is governed by a logic that never allows it to become incomprehensibly absurd. Its

gins are included talmudic commentaries, Marxist critiques, existential ravings and inward-looking queries. *Mac Doooooodle St.* was never seen before in stripdom, believe me.

Mac Doooooodle St. was fun, but exhausting. The last two installments brilliantly showed the oft-times anthropomorphized strip on its last legs, searching for a viable plot, but desperately in need of a rest.

Stamaty's father died a week after the final episode. Stamaty took a leave of absence and attempted to work out his feelings of loss, and decide what to do next. After months of page-one "teasers" declaring that Stamaty would return, the *Voice* premiered his extremely personal, psychologically penetrating strip entitled *Carrttooonnn*. "I was in terrible shape emotionally," he recalls. "I wanted to work, but didn't simply want to repeat my past successes. I decided I would put my feelings on paper and let the strip be totally unformed. Thank God, David Schneiderman (executive editor of the *Voice*) encouraged me. I wasn't even sure what humor was, and so the strip goes in and out of being conventionally funny." This was an experiment which lost Stamaty some followers and gained him others. "I had terrific responses to the strip concerning the death of my father, which helped me to continue."

After a year of purging himself through *Carrttooonnn*, Stamaty decided he needed to return to the boundaries that a story line offered. Fortuitously, Meg Greenfield, editor of the *Washington Post's* Op-Ed page, and avid Stamaty fan, invited him to the *Post* for a meeting with Ben Bradlee and

Howard Simon (the executive and managing editors, respectively), to discuss the idea of doing a new *Mac Doooooodle St.* set in D.C. He jumped at the opportunity.

Timidly, but determinedly, he entered Washington's power center. He had no preconceptions, but knew that a cartoonist's job was to expose folly while entertaining the readers. And as a regular tenant on "the most valuable piece of real estate in the Capital" (as Meg Greenfield describes her bailiwick) he felt a great responsibility to do his job fairly, to avoid triviality, and be provocative, if he could. He does so with aplomb. "I have respect for people in politics," Stamaty admits. "I don't necessarily see them as good guys or bad guys. They are human, so I choose targets—people or causes—that are inhumane. My targets are those that I can genuinely feel deserve getting slammed." While his graphic colleagues on the editorial pages often direct their comments toward major issues, Stamaty is more local in scope. He spurns the clichéd cartoon symbols (eagles, Uncles, etc.) in favor of "real-life fictional creations." Like the wily court jester of old, Stamaty lampoons the very same people who enjoy the cartoons. "In fact," he says, "I'm told there is some Kennedy look-alike Congressman in the Midwest who has been accusing his opponent of being a Bob Forehead type." Perhaps *Washington* is destined to become part of the political vocabulary.

After a year on the job, Stamaty continually fine-tunes the strip. Since he spends so much time absorbing fuel for the fires (he is currently enrolled in a class on congressional procedure), *Washington* does not have the same eccentric look of his previous works, but graphically it is very striking. He has narrowed his target sights for the time being, focusing on what he calls the problem of "perception," or pulling the wool over the public's eyes through image-makers and rhetoricians.

His satiric analysis of the problem speaks more of fact than of fiction. Perhaps his most strident cartoon to date coincided with the United Nations Special Session on Disarmament, in which the President (who is usually incidental to Stamaty's basic narrative) is told that he has a problem with "perception." The narration and dialogue read in part: **Like most perceptions, it was first detected as a 'sense' by a perceptographer in the Senses Bureau... There is a rapidly growing 'sense' that the President is pursuing a dangerous policy with regard to nuclear arms... Immediately Perceiver General Hotwall was notified... Looks like trouble, we've got to diffuse it before it becomes a perception... And so, STALL, Strategic Arms Limitation Limbo, is born in a speech handed to the President for a nationwide broadcast: **The STALL talks will continue until we win the arms race, at which point we will appoint a team of interior designers to begin negotiations on the shape of the bargaining table.****

Perhaps Stamaty is getting closer to the truth than any political columnist. And so I anxiously await his further reports from the cartoon capital.

NEXT ISSUE:
TOP HATS AND BELLIES:
CARTOONISTS AND THE RICH

ONE DAY GERARD OXBOGGLE INTRODUCED BOB FOREHEAD TO ARTHUR GIGGLE, PROFESSOR OF ECONOMICS AT WHEATTOAST UNIVERSITY IN CALIFORNIA.

BOB HERE IS RUNNING FOR CONGRESS. I'D LIKE YOU TO GIVE HIM SOME ECONOMIC BACKGROUNDING.

MY PLEASURE ...hee-hee.

THEY WALKED INTO PROFESSOR GIGGLE'S OFFICE.

DO YOU KNOW WHAT THESE ARE, BOB? ...yuk-yuk

UH... SURE... TWO TERRARIUMS FILLED WITH... EARTHWORMS?

YES, YOU'RE RIGHT. BUT THEY'RE ALSO AN ECONOMETRIC MODEL, WHICH PROVIDES ANSWERS TO THE ECONOMIC ILLS OF OUR SOCIETY. I'LL SHOW YOU WHAT I MEAN.

...giggle...

AT THE BOTTOM OF THE TERRARIUM ON MY LEFT IS A LAYER OF COOKIE CRUMBS... NOW OBSERVE CLOSELY AND TELL ME WHAT YOU SEE.

...hee-hee...

WELL...THE EARTHWORMS ON THE BOTTOM ARE EATING THE CRUMBS. ...THE REST OF THE WORMS LOOK SKINNY AND UNDERNOURISHED.

THAT'S RIGHT! YOU'RE VERY PERCEPTIVE! ...yuk-yuk

NOW, IN THIS SECOND TERRARIUM, AS I POUR THE SAME AMOUNT OF CRUMBS OVER THE TOP OF THE WORMS, WHAT DO YOU NOTICE HAPPENING?... BE PATIENT AND WATCH CLOSELY.

...yuk-yuk...

WELL...THE WORMS ON THE TOP ARE EATING THE CRUMBS ...AND, AS THEY WIGGLE AROUND, THE UNEATEN CRUMBS ARE TRICKLING DOWN TO THE OTHER WORMS BELOW.

EXACTLY! ... (giggle)

NOW, THAT, YOU SEE, IS EXACTLY HOW OUR ECONOMY WORKS. IF MONEY IS GIVEN TO PEOPLE AT THE BOTTOM, THE REST OF SOCIETY SUFFERS. WHEREAS, IF HUGE TAX BREAKS ARE GIVEN TO LARGE CORPORATIONS, THEN EVERYBODY GETS A SHARE!

...hee-hee...

GEE. THAT SOUNDS FAIR.

THIS WAS BOB FOREHEAD'S FIRST EXPOSURE TO THE "GIGGLE WIGGLE", A CONTROVERSIAL THEORY OF ECONOMICS, DISPUTED BY LIBERAL ECONOMISTS AS "UNSCIENTIFIC". FIFTEEN YEARS OF EXPERIMENTS WITH EARTHWORMS AND COOKIE CRUMBS HAD CONVINCED ARTHUR GIGGLE THAT HE WAS RIGHT.

TO EMPHASIZE HIS POINT, PROFESSOR GIGGLE TOOK THE CANDIDATE OUTSIDE TO A BALCONY OVERLOOKING THE OCEAN.

NOW LOOK OUT THERE, BOB... IMAGINE THAT THE OCEAN IS THE CORPORATE SECTOR AND WATCH WHAT HAPPENS TO THE BOATS WHEN THE TIDE COMES IN.

IT'S...IT'S LIFTING THE BOATS.

THAT'S RIGHT. BUT NOT JUST THE BIG BOATS. ALL OF THE BOATS!

GEE WHIZ! YOU'RE RIGHT!

...hee-hee...

NOW DO YOU UNDERSTAND WHAT'S NEEDED IN OUR ECONOMY?

I...I THINK SO... SURE. IS IT THAT EASY?

YOU BET! yuk yuk

© 1981 Mark Alan Stamaty

...GOSH. I ALWAYS THOUGHT ECONOMICS WAS COMPLICATED.

NOT AT ALL, BOB. IT'S VERY SIMPLE.

HAW HAW HAW

to be continued

REPRESENTATIVE PHILIP CROW.

REPRESENTATIVE DANIEL DUCK.

REPRESENTATIVE JOHN F. KORNREAD.

...JUST TO NAME A FEW OF A GROWING NUMBER OF CONGRESSMEN KNOWN AS: "KENNEDYS OF THE RIGHT."

ALL YOUNG, ATTRACTIVE, CONSERVATIVE, AND HIGHLY CHARISMATIC. AT LAST COUNT, NUMBERING NINETEEN.

BRING THEM TOGETHER IN ONE ROOM AND THE EFFECT IS STARTLING.

THAT'S WHAT BOB FOREHEAD DID...

WE'VE GOT SOMETHING POWERFUL HERE, AND WE OUGHT TO MAKE USE OF IT...

HIS STAFF HAD MAPPED OUT THE STRATEGY.

IF WE CAN PUT THIS TOGETHER WITH BOB AT THE HELM, WE COULD WIELD DECISIVE LEVERAGE IN CLOSE FLOOR VOTES.

A FEW MONTHS EARLIER BOB WAS JUST ANOTHER JFK-LOOK-ALIKE ADRIFT IN LEGISLATIVE OBSCURITY. BUT PUBLIC RESPONSE TO HIS "BEER AND TELEVISION TAX RELIEF BILL" (H.R. 895364971526) HAD LIFTED HIM ABOVE THE REST.

I KNOW YOU ALL WANT TO BE PRESIDENT. SO DO I. BUT RATHER THAN COMPETE WITH EACH OTHER, WHY NOT WORK TOGETHER FOR OUR MUTUAL BENEFIT? MY CHARISMATICIAN TELLS ME THERE IS ENOUGH CHARISMA IN THIS ROOM RIGHT NOW TO PROPEL A LEAR JET FROM LOS ANGELES TO BUFFALO.

...WORKING TOGETHER, WE COULD HELP EACH OTHER AND BECOME PRESIDENT ONE AT A TIME, MAKING EACH OTHER OUR VICE-PRESIDENTS AND APPOINTING OTHERS OF US TO OUR CABINETS AND DOMINATE THE EXECUTIVE BRANCH INTO THE NEXT CENTURY AND PASS THE TORCH TO OUR CHILDREN AND THEIR CHILDREN AND KEEP THE WORLD SAFE FOR SUPPLY SIDE FOR CENTURIES TO COME.

IT'S A BIG JOB. IT WON'T BE EASY...

BUT LET US BEGIN.

THE RESPONSE WAS OVERWHELMING IN THE AFFIRMATIVE.

AND THUS WAS FOUNDED: THE JFK-LOOK-ALIKE CONSERVATIVE CAUCUS WITH BOB FOREHEAD AS ITS LEADER.

to be continued

QUIZ: WHAT IS IT THAT, FOR 50 YEARS LOOKED LIKE THIS:



AND NEXT YEAR WILL LOOK LIKE THIS?:



WHAAT?!!



ANSWER: CONGRESSMAN ED BANGER'S CONGRESSIONAL DISTRICT

ARE YOU **SURE** THAT'S MY DISTRICT?!

YOU LIVE RIGHT HERE.



ED IS A DEMOCRAT, A 16-YEAR VETERAN, NEXT IN LINE FOR A FULL COMMITTEE CHAIRMANSHIP.

HOW BAD IS IT?

60% REPUBLICAN.

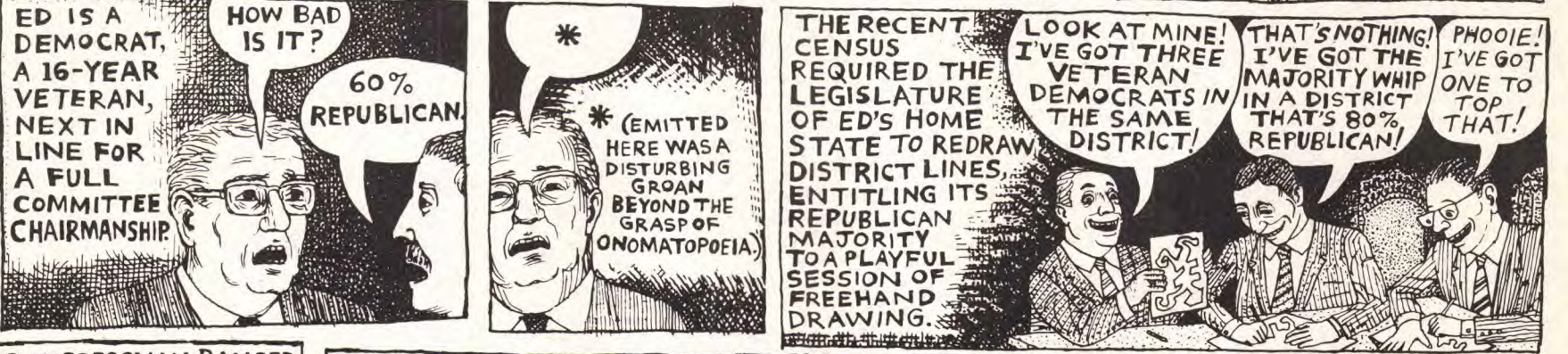
* (EMITTED HERE WAS A DISTURBING GROAN BEYOND THE GRASP OF ONOMATOPOEIA.)

THE RECENT CENSUS REQUIRED THE LEGISLATURE OF ED'S HOME STATE TO REDRAW DISTRICT LINES, ENTITLING ITS REPUBLICAN MAJORITY TO A PLAYFUL SESSION OF FREEHAND DRAWING.

LOOK AT MINE! I'VE GOT THREE VETERAN DEMOCRATS IN THE SAME DISTRICT!

THAT'S NOTHING! I'VE GOT THE MAJORITY WHIP IN A DISTRICT THAT'S 80% REPUBLICAN!

PHOOIE! I'VE GOT ONE TO TOP THAT!



CONGRESSMAN BANGER WAS IN A JAM.

WHAT SHOULD I DO, NOW?

RETHINK.

ED WASN'T THE ONLY ONE. A LOT OF DEMOCRATS WERE RETHINKING. SOME HAD EVEN ORGANIZED TO RETHINK TOGETHER. THEY HELD RETHINKING PARTIES AND SHARED THEIR RETHOUGHTS, GROPING TOGETHER FOR NEW SOLUTIONS.

I'VE GOT AN IDEA! LET'S HAVE A POLICY OF BUDGET CUTS, TAX CUTS, AND TIGHT RESTRAINTS ON THE MONEY SUPPLY!

HMMM... BUT HOW WOULD THAT DIFFER FROM THE REPUBLICANS?

THE DIFFERENCE IS OUR COMPASSION. WE'D FEEL GENUINELY BAD FOR THE VICTIMS OF OUR POLICIES.

HMMM... I'LL HAVE TO RETHINK ABOUT THAT.

TO BE CONTINUED



SO BOB FOREHEAD IS A "STAR OF WASHINGTON, EH?..."

AND I'M NOT EVEN MENTIONED.

SAYED CONGRESSMAN DANIEL DUCK.

YOU SHOULDN'T TAKE THIS SO SERIOUSLY.

OH, I SHOULDN'T SHOULD I?

IT'S ONLY A MAGAZINE ARTICLE. IN A MONTH, IT WILL BE FORGOTTEN.

NOT BY ME IT, WON'T!



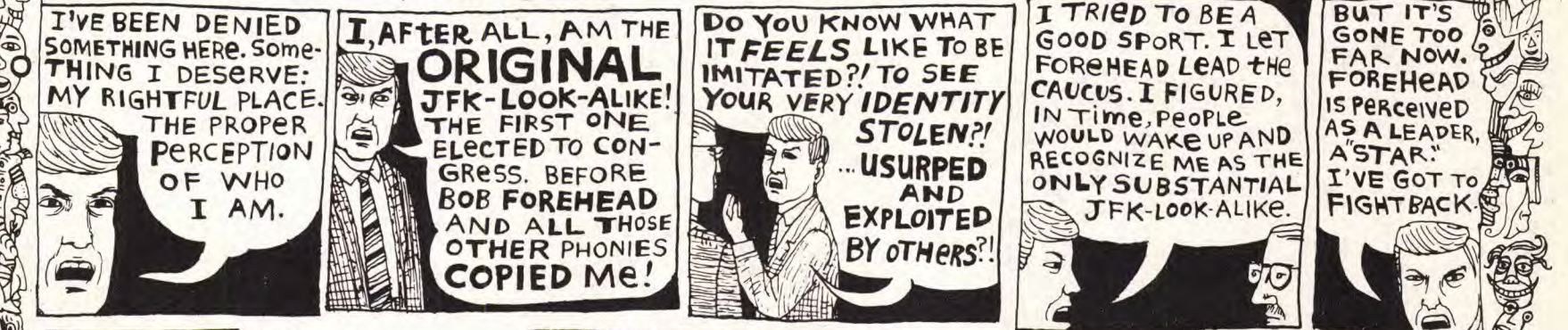
I'VE BEEN DENIED SOMETHING HERE. SOMETHING I DESERVE: MY RIGHTFUL PLACE. THE PROPER PERCEPTION OF WHO I AM.

I, AFTER ALL, AM THE ORIGINAL JFK-LOOK-ALIKE! THE FIRST ONE ELECTED TO CONGRESS. BEFORE BOB FOREHEAD AND ALL THOSE OTHER PHONIES COPIED ME!

DO YOU KNOW WHAT IT FEELS LIKE TO BE IMITATED?! TO SEE YOUR VERY IDENTITY STOLEN?! ...USURPED AND EXPLOITED BY OTHERS?!

I TRIED TO BE A GOOD SPORT. I LET FOREHEAD LEAD THE CAUCUS. I FIGURED, IN TIME, PEOPLE WOULD WAKE UP AND RECOGNIZE ME AS THE ONLY SUBSTANTIAL JFK-LOOK-ALIKE.

BUT IT'S GONE TOO FAR NOW. FOREHEAD IS PERCEIVED AS A LEADER, A "STAR." I'VE GOT TO FIGHT BACK.



LATER THAT WEEK DAN MET INFORMALLY WITH SEVERAL JFK-LOOK-ALIKES, PROBING GENTLY FOR SEEDS OF DISCORD.

The Following week a columnist QUOTED AN "INSIDER" WHO REPORTED "DISSENSION" AMONG THE JFK-LOOK-ALIKES, WHICH PROMPTED SPECULATION THAT BOB FOREHEAD MIGHT BE LOSING CONTROL OF HIS CAUCUS. AS TIME PASSED, RUMORS SPREAD.

SUDDENLY BOB FOREHEAD'S ADVISERS WERE FACED WITH


Not that! Anything BUT THAT!

... A DAMAGING PERCEPTION

IT SPREAD LIKE A WEED. EVERYWHERE. COULD ANYTHING STOP IT?

RHETORAND
THE NEW FORMULA KILLS HARMFUL PERCEPTIONS ON CONTACT!

(to be continued)



WHAT DO YOU MEAN WE CAN'T DUMP CHEMICALS IN THE RIVER?!!

SAID GERARD OXBOGGLE, PRESIDENT OF THE GLOMINOID CORPORATION.

IT'S AGAINST FEDERAL REGULATIONS.

MAYBE IN RUSSIA IT IS, BUT AMERICA IS A FREE COUNTRY!

I'M SORRY, SIR, BUT...

IT WAS THEN THAT HE HAD THE ATTACK.

IT'S MINE! IT'S MINE!

IT RAN ITS USUAL COURSE, SENDING HIM RUNNING THROUGH THE STREETS, REACHING AND GRABBING IN EVERY DIRECTION.

IT'S MINE! IT'S MINE! EVERYTHING IS MINE!

LATER, IN THE HOSPITAL WHEN THE ATTACK SUBSIDED, MR. OXBOGGLE MADE ONE REQUEST.

WHERE'S BOB FOREHEAD?

MEANWHILE, IN WASHINGTON, CONGRESSMAN FOREHEAD WAS FACED WITH A CRISIS OF HIS OWN.

DAN DUCK IS TRYING TO UNDERMINE YOUR LEADERSHIP OF THE LOOK-ALIKE CAUCUS. WE'VE GOT TO FIGHT HIM.

THE CHALLENGE CAUGHT BOB IN A DOUBTFUL MOMENT.

Maybe I should be in L.A., hosting a quiz show.

Maybe this isn't my field.

JUST THEN AN AIDE CAME RUSHING IN.

MR. OXBOGGLE IS IN THE HOSPITAL! HE'S BEEN ASKING FOR YOU!

WHAT?

BOB CAUGHT THE NEXT PLANE. OUTSIDE OXBOGGLE'S ROOM, DOCTORS BRIEFED BOB ON HIS CONDITION.

He suffers from a disease called "MEGALOGLUCCIASIS." ... IN OUR BRAINS, CERTAIN CHEMICAL REACTIONS TELL US WHEN WE HAVE ENOUGH OF SOMETHING. MR. OXBOGGLE IS DEFICIENT IN THESE CHEMICALS. THUS HE CAN NEVER FEEL SATISFIED WITH HIS MATERIAL STATUS.

THERE IS NO KNOWN CURE, BUT A PROGRAM OF STEADY EXPANSION AND ACQUISITION IS THE BEST TREATMENT WE'VE FOUND.

IF BOB HAD ANY DOUBTS ABOUT THE OPPRESSION OF BIG GOVERNMENT, HIS VISIT WITH ONE OF ITS VICTIMS QUICKLY DISPELLED THEM.

IT'S THOSE... (GROAN) R-REGULATIONS...

THERE... THERE... NOW YOU JUST REST.

LEAVING THE HOSPITAL, BOB FELT INSIDE HIM A NEW RESOLVE FOR THE JOB AHEAD.

TO BE CONTINUED

AFTER THEIR LUNCH, SENATOR FUMES DROVE BOB FOREHEAD ACROSS TOWN.

THERE'S SOMEONE I WANT YOU TO MEET.

TAXI

BATHTUB CAB CO.

FOR MANY YEARS, I WAS DISTURBED BY THE OMISSION FROM OUR CONSTITUTION OF STRONG POSITIONS ON THE CRITICAL SOCIAL ISSUES, LIKE CREATIONISM, TOBACCO ALLOTMENTS, AND THE QUESTION OF WHEN LIFE BEGINS.

AND, OF COURSE, THE COURTS WERE GIVEN TOO MUCH POWER... IT LEFT US VULNERABLE TO A SECULAR HUMANIST TAKEOVER. ... I USED TO READ AND REREAD THE CONSTITUTION. I JUST KNEW THERE WAS MORE THERE THAN MEETS THE EYE.

THEN ONE DAY I MET A MAN WHO VERIFIED MY HUNCH. LET ME INTRODUCE YOU...

HI, SAM. THIS IS CONGRESSMAN FOREHEAD. I'D LIKE YOU TO SHOW HIM YOUR FINDINGS.

THE SUPREME COURT IS COMMUNIST PLOT BY RUSSIAN AGENTS BEGINNING IN 1787.

RUSSIAN SPIES TRIED TO WRITE OUR CONSTITUTION. CRYPTOGRAPHY REVEALS GOV. ITS TRUE MEANING.

BEWARE LIES AND INACCURACIES IN THIS RUSSIAN TO CON...

DON CONSTITUTION OF AGE SPI...

SAM TOOK THEM BACK TO HIS CLUTTERED APARTMENT.

THE CONSTITUTIONAL CONVENTION OF 1787 WAS INFILTRATED BY RUSSIAN SPIES. THE MOST IMPORTANT PROVISIONS HAD TO BE WRITTEN IN CODE.

I RECENTLY DECIPHERED A SECTION THAT GIVES CONGRESS THE POWER TO DISBAND THE SUPREME COURT "IF IT FEELS LIKE IT."

I FEEL LIKE IT. HOW ABOUT YOU, BOB?

WE COULD REPLACE THEM WITH A PANEL OF EVANGELISTS. ... SAY, THE 3 OR 4 WITH THE HIGHEST NIELSEN RATINGS.

well... I'VE GOT TO GET BACK TO MY OFFICE NOW... BUT I'LL GIVE IT SOME THOUGHT.

LATER: SENATOR FUMES HAS BIG PLANS.

YES. AND A BIG MAILING LIST.

TO BE CONTINUED

THE COMPUTER, THE KING AND THE GENERAL

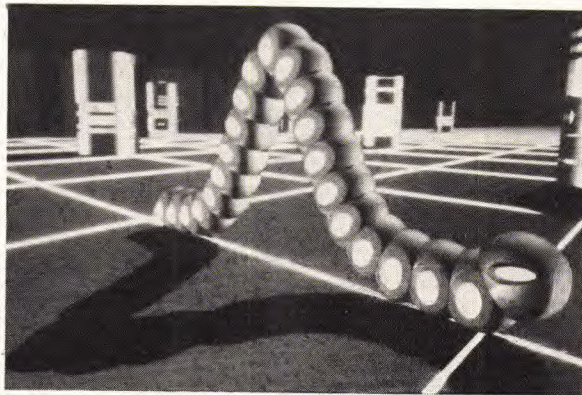
Old tales tell of the confused and indecisive king who got on his horse and rode off in many directions, and of the general who, on his horse, dashed to the top of a hill to see which way his troops were going so that he could dash back down to get out in front to lead them. Apocryphal or not, these legends foretell the age of the computer. With this wondrous technology and its simultaneous modes, one can truly go in many directions at once. And, without waiting for the advent of artificial intelligence, one can feed it unstructured information and be astonished at the resultant images on the CRT which can stimulate ideas one never would have developed alone. Sometimes a designer can, figuratively, go to the top of a hill to watch which way the computer is going, before coming back down to control it. This is especially true in the area of creative computer graphics. Still in its infancy, this medium and its tools are being used by artists and designers in many different ways for a myriad of purposes. Three current applications of computer creativity to communications problems are highlighted here: How The New York Times is using computer graphics to make its chart and map production more efficient and more effective; how Northern Illinois University is introducing computer graphics to its design students; and how solid modeling and animation are done by MAGI-Synthavision.

These reports have been prepared for U&Ic by Camila Chaves Cortes.

EMG

Larry Elin of MAGI-SynthaVision, Inc., of Elmsford, N.Y., states: "MAGI can best be described as the maverick of computer animation companies. Its approach to the problem of describing three-dimensional objects to a computer and generating images of those objects evolved from the company's work in the atomic energy field in the late 1960s."

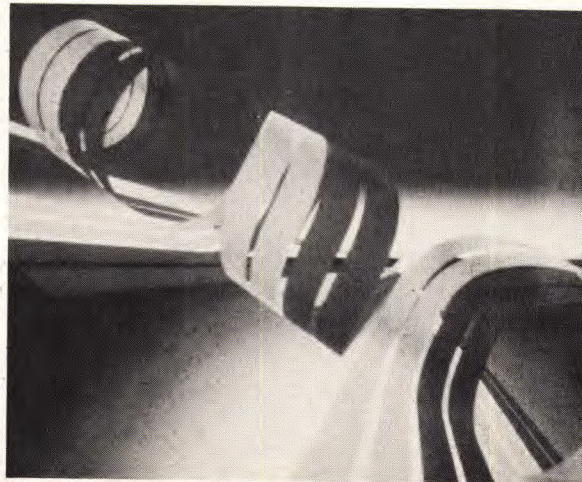
While other companies and academic institutions use a polygonal approach to describe the architecture of the objects in an animated scene, MAGI uses a solid geometry method that was once used to describe the architecture of power plants and space craft in its scientific studies.



WORM—This is the worm which appears in Worm War I commercial.

The solid geometry method revolves around the idea that all complex three-dimensional objects are actually collections, intersections or sculptures of a larger number of interpenetrating simple shapes. There are 25 simple geometric volumes in the SynthaVision system, ranging from a very simple-minded six sided box to a not-so-simple General Surface, which could look like a woman's torso.

The simple shapes can be used individually or with others to construct a more complex shape. For instance, a volume (or "body," as MAGI calls them) can be interpenetrated with another, and only that area of space which is occupied by both volumes can be called visible. A body, or many bodies, can be "subtracted" from a body. One can imagine that subtracting many cylindrical bodies from a rectangular box would result in a form resembling a block of swiss cheese.

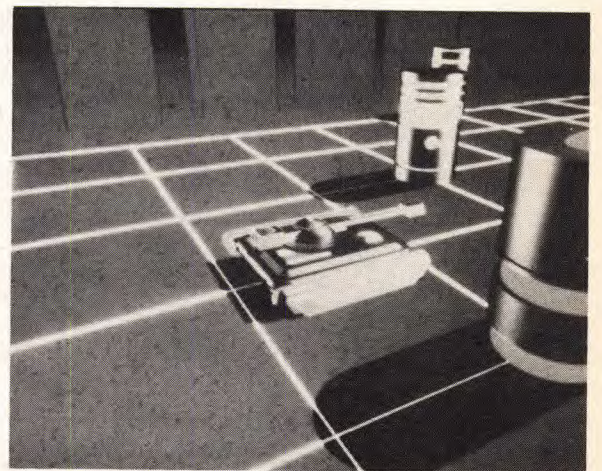


LIGHTCYCLES—Shot of lightcycles designed for the movie TRON.

MAGI- SYNTHA- VISION'S APPROACH TO SOLID MODELING

The thinking process involved in "modeling" an object using simple bodies as building blocks is similar to the thinking process used by design engineers and architects: think of any object as a collection of its component parts, even if some of them happen to be negative space!

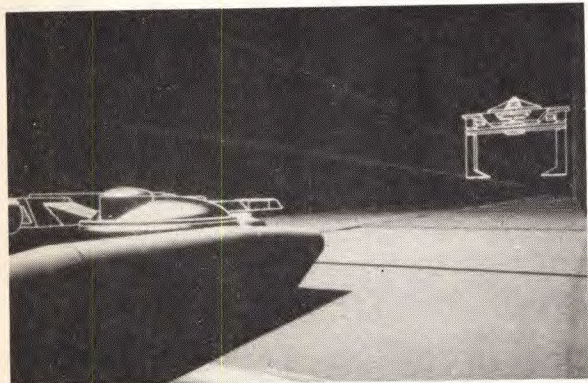
Once an object is modeled, and its description text-edited into the computer via terminals with keyboards, it can be animated as though it were a real object in a live situation, but without any of the physical restrictions encountered in real life. Besides the objects to be animated, the artist "inputs" a camera and light sources. Any kind of camera and any number and types of lights can be positioned in the scene with the object. Of course, the object, the camera and the lights don't actually exist except as descriptions in the computer. However, the best way to think about computer animation is to pretend that they all *do* exist, and to proceed to visualize these elements and what they do next.



TANK AND RECOGNIZER—Shot of tank and recognizer which appears in the movie TRON.

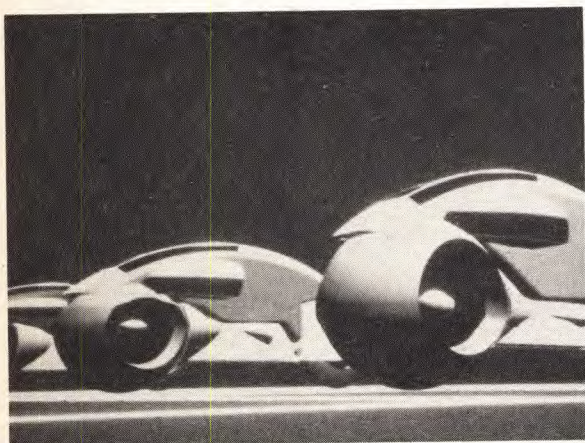
Animation is achieved by using the "Director's Language," which are commands the artist gives to move, turn, scale, explode, split or otherwise bring to life the objects in the scene. The artist merely specifies over how many frames an object

moves, which direction it goes and how far it goes. He or she also specifies an acceleration or deceleration if desired. The computer calculates each frame based on where the camera was,



WORM WAR I TANK—Shot of the tank from commercial for video game called WORM WAR I. Magi-SynthaVision did both 3-D and 2-D adaptations of game.

where it was pointed, what the object did, and how it was lit. When one considers that it's legitimate (and commonplace) to have many objects moving in different directions and at different rates, including the camera and lights, the power of the computer to accurately determine the correct perspective and shading for the scene, frame after frame, is astounding!



Frame from commercial for Canadian television station owned by Pathonic Communications. The design was created to be compatible with existing logo.

MAGI's work on the motion picture "TRON" pushed the artists and the computers to the limits of then-existing technology. But now, only months later, new and exciting advances are being made that would have seemed impossible back then. Textures can be "mapped" onto the synthesized objects; real people can be "digitized" and combined with computer-generated environments; photo-realistic clouds, mountains and terrains can be created by artists working only with a keyboard! And to think that it all began while working on atomic energy problems!

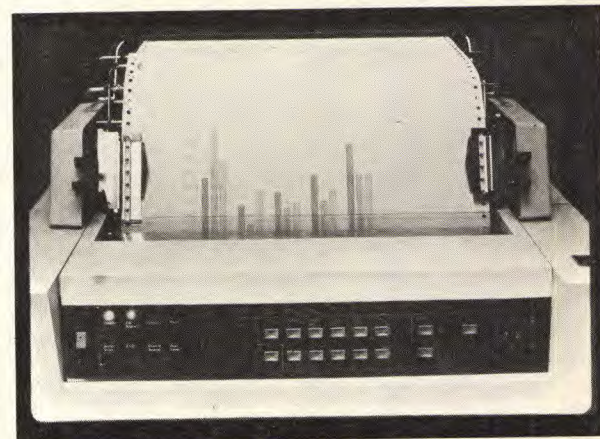
Computer Graphics at The New York Times

In the past six years, the workload in the map and chart division of The New York Times editorial art department has evolved from simple map and chart making to a creative and technical force that provides an average of 298 charts and 192 maps per month. Computer graphics have been introduced in order to help eliminate deadline pressure, increase accuracy and cut technical plotting time.

At the moment, the staff of The New York Times is studying the alternatives and working to achieve this not too distant goal, described by Managing Art Director Ron Couture, at the Harvard Computer Graphics Week.

According to Mr. Couture, "The ultimate objective during the next decade is to develop a computer system in the map and chart division that will have the ability to produce artwork varying in content from simple tabular material with a photo inset to very complex artwork containing three or more styles of charts, maps, photos, logos, and a variety of type sizes from which to choose.

"These varying ingredients would then be assembled electronically and output at graphic quality reproduction. Eventually this would interface with a larger computer pagination system that would assemble each page of the paper electronically."

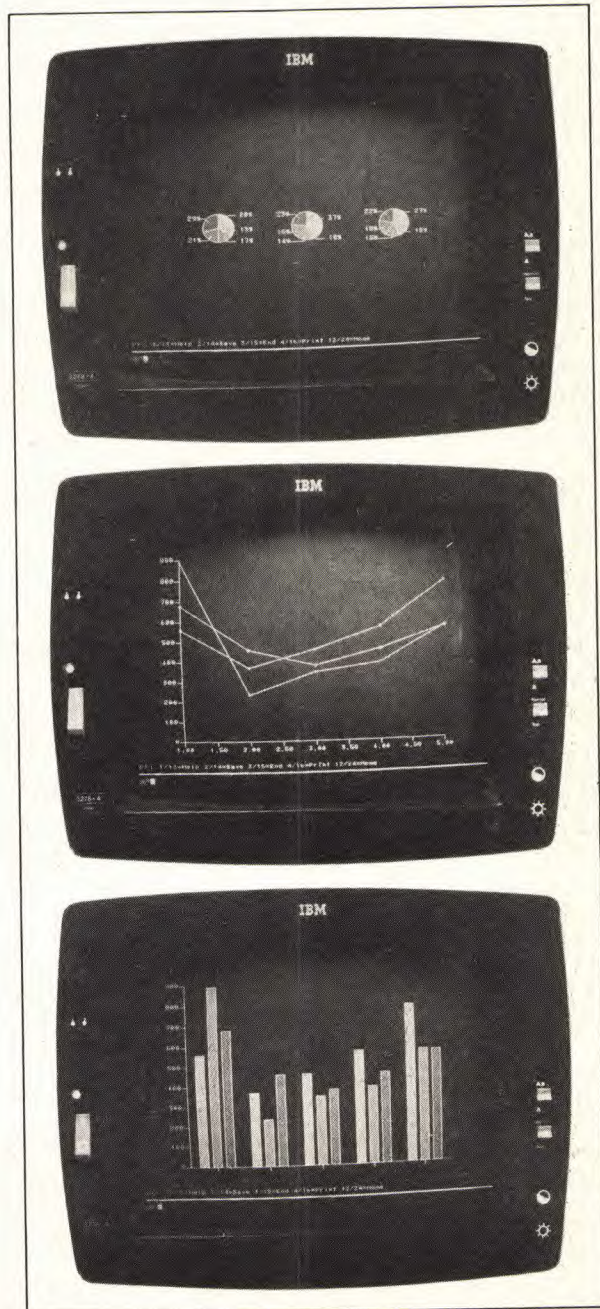


DATA PRINTOUT. The final design is printed out on a matrix printer and used as a layout for a chart.

At The New York Times, the editorial art directors must associate themselves intimately with this technology which has also brought many benefits to other departments, such as marketing, circulation and distribution.

The redesign and addition of various sections to the paper has required the preparation of larger amounts of information through the use of charts. Charts need no longer be boring tabular material or plain flat bars; they can illustrate the body of facts related to a story and enhance its news content through visuals with aesthetic appeal. Thus they can enhance the effectiveness of communication.

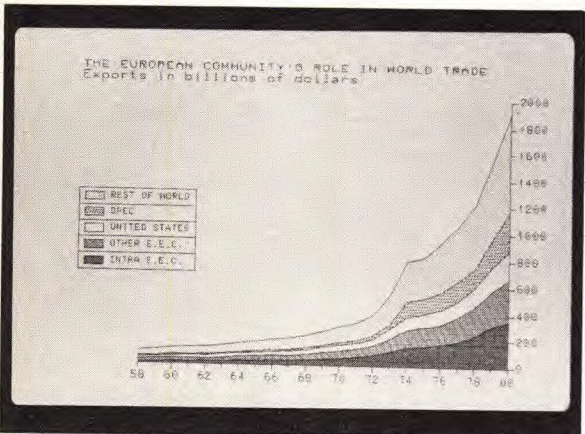
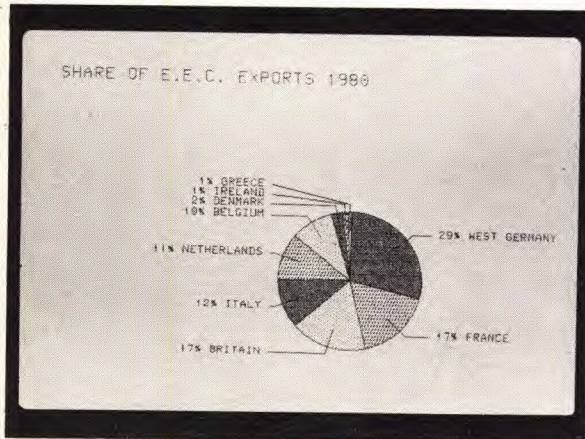
The dynamics of the complex events that take place daily around the world offer unlimited opportunities for the visual presentation of data, from charts of the bears and bulls in the stock



DATA ENTRY. Data is entered into the IBM chart utility and displayed in various ways, such as pie charts, fever lines or bar charts, to see which best exemplifies the data.

market to diagrams of the space shuttle and scientific experiments and discoveries, to maps pin-pointing the latest news events or the unpredictable conditions of the weather.

Data is researched by an editor or graphics editor and obtained from various news sources, the wire services, government agencies such as the Census Bureau, along with many other sources. Using photographs, drawings and other graphic devices to enhance or articulate, the art director or editorial artist designs and plots the information.



FINAL PLOTS. Examples of two printouts from the printer that will be combined and used as final plots for finished art. These final plots will be overlaid with vellum and traced for use as final art.

To insure quality standards in design and good newspaper reproduction, strict attention is paid to style, weight of rules, tints, screens and the overall treatment of artwork.

Once the layout is completed, the finished art is begun. Type is set on a Harris VDT, artwork drawn, overlays cut and instructions indicated on the artwork for the engravers. The work is then photographed layer by layer and assembled in negative form; each layer is registered with the others. A screened velox paper print is made and pasted into position on the final page makeup. The page is then laser scanned and plates are made for printing on the offset or letterpress presses.

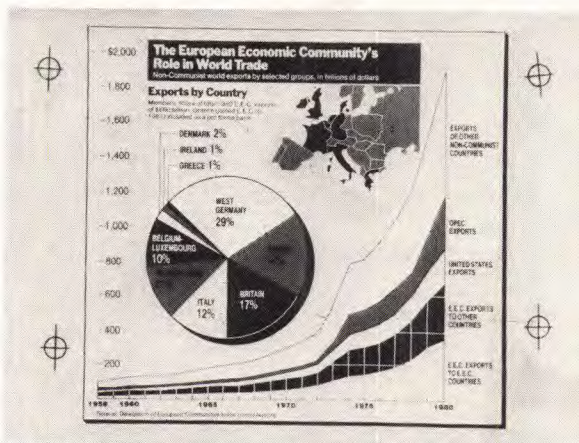
Last-minute changes can be made anytime during this sequence of work. This may necessitate redoing the layout, thus creating great pressure on the artist and increasing the chance of error at deadline.

Computer graphics have now entered the picture at The New York Times and an IBM Interactive Chart Utility System has proved to be rewarding and eminently satisfying. Ron Couture, who is constantly researching new avenues for the computerization of newspaper artwork, with the awareness that artists and editors are not versed in computer usage, emphasizes, "Its user friendliness allows fast training for the art staff. We are now able to plot various types of charts with the same scale, eliminating the need to plot by hand or when there are changes in size at deadline. Initial time savings have averaged approximately 15 to 20 hours per week."

Future Directions of Newspaper Computer Graphics

In the past few years, various computer companies have developed what is called "pagination." Pagination provides the ability to assemble electronically the text and illustrations of a page as one piece. This is essentially done by using an electronic pointer and a VDT with keyboard which communicates with several systems and the host pagination computer. This allows the user to lay out each page, with the system keeping track of story lengths and jumps. The output, in most systems, is generally text and headline type, with areas left blank for photos to be pasted in. Some systems do output photos in place; however, output time is much longer, and presently these systems cannot change photo size after it has been ordered into the system, thus hindering the electronic production of a complete page.

"These systems, with the ability to paginate the text of magazines and newspapers, becoming a reality, it is essential that the art director or designer associate himself intimately with the next major step of development—graphic imaging—an area where the designer will use computers as a tool for design and its implementation," says Mr. Couture.

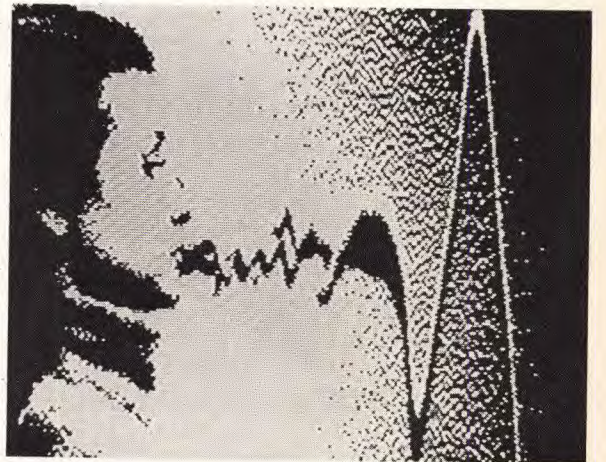


FINISHED ART. The finished art with tracings in place on the mechanical.

Mr. Couture refers to "graphic imaging" not only in the sense of animation or simulation where imaginary new images are formed, created and assembled to produce a single image or visual product, but also in the sense that reality—photos, solid lines, typography—can be assembled to produce a single image or visual product."

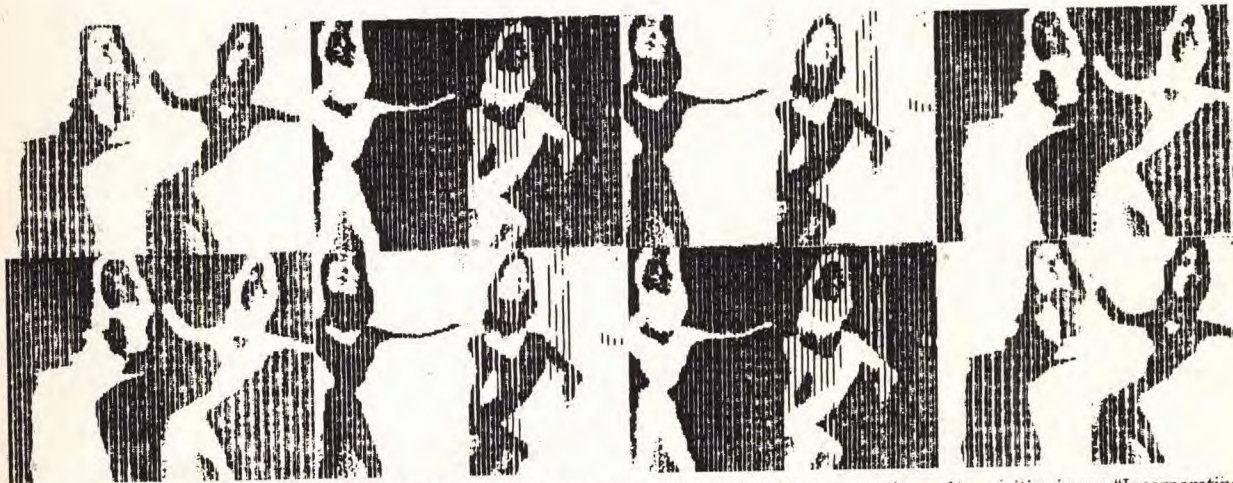
NORTHERN ILLINOIS UNIVERSITY

To the designer, the mind is the greatest tool. He or she plans and organizes ideas, contemplates and visualizes alternatives, analyzes possibilities, conceives solutions and expands his/her creative knowledge. Until recently no other tool offered an extension to the mind, bringing forth new ideas, and at the same time, an operating "hand tool."



These images are created by using a video digitizer that scans the subject with a video camera. Multiple figures or distorted, stretched figures can be created by changing the subject position as the video camera scans the picture. A sense of fluidity and motion is achieved by using this technique. (Paul Radtke)

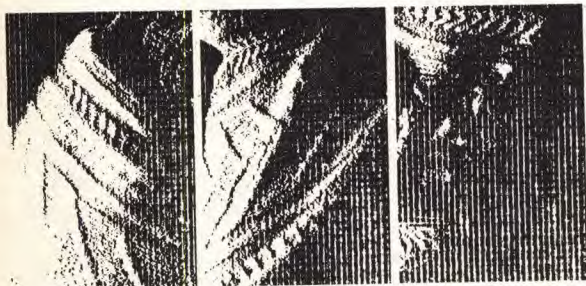
The impact of computers offers a boundless world of capabilities in a graphic design system ranging from unknown alternatives in software or programming to different input and output devices like digitizers, printers, plotters, video synthe-



With a video digitizer images are transformed and output with a dot matrix printer which gives a negative and/or positive image. "Incorporating the video digitizer and printer creates irregular edges that contribute a softness to the figures," Truckenbrod emphasizes. (Diane Inanen)

sizers, tablets and lightpens. Text generators are used to add text to any image. A seemingly unlimited color palette is available to designers as colors are specified in terms of hue, value and chroma levels. Images can be displayed on a video screen, printed or photographed in color. Motion graphics can be created with a computer graphic system and recorded on video tape.

A combination of this technology is presently being used at Northern Illinois University by Professor Joan R. Truckenbrod, a graphic designer/artist, who has developed a curriculum in computer graphics for visual communications and other design professions.

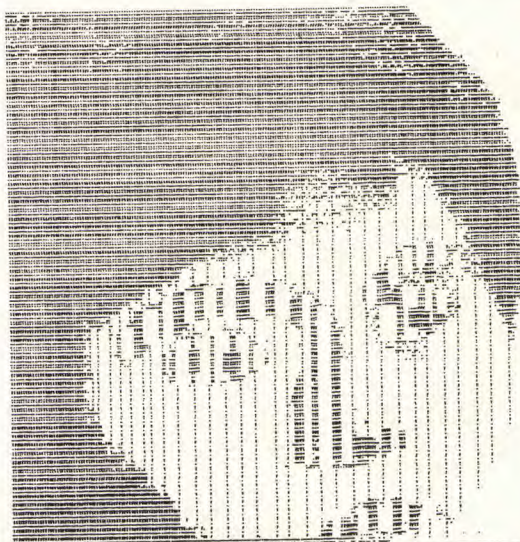


A video digitizer can also be used to create rich color textures for background areas or as abstract images. In this series, the direction of the light source was changed slightly to create differing areas of contrast. (Debra Gorchos)

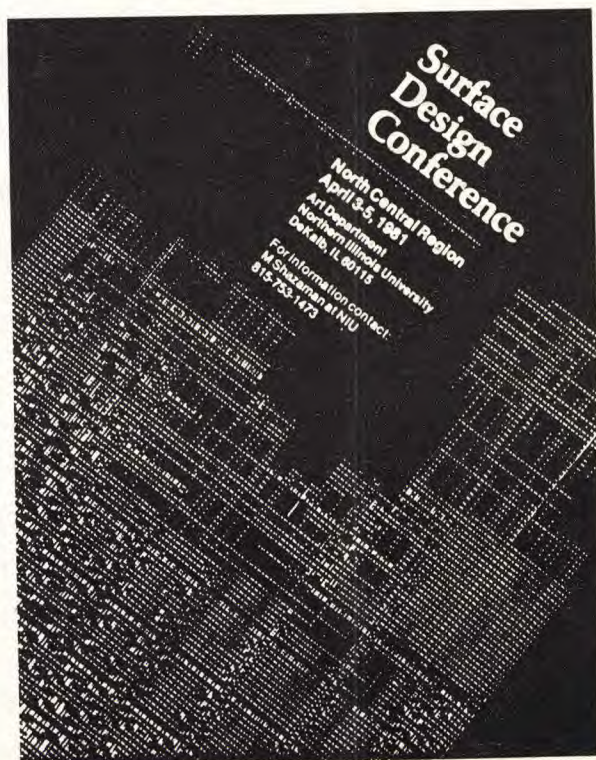
Her goal is to explore and develop the creative potential of computer graphics systems for designers. The majority of her students have studied the fundamentals of 2D and 3D design and are enrolled in an introductory computer graphics class that explores innovative imagery and creative applications in design.

These images constitute part of the work Ms. Truckenbrod presented at the Harvard Computer Graphics Week. This work embodies the uniqueness of various computer imaging devices and programs that can be used individually or in combination. New dimensions in design are inherent in these images due to complex manipulations and transformations of figures in space and time.

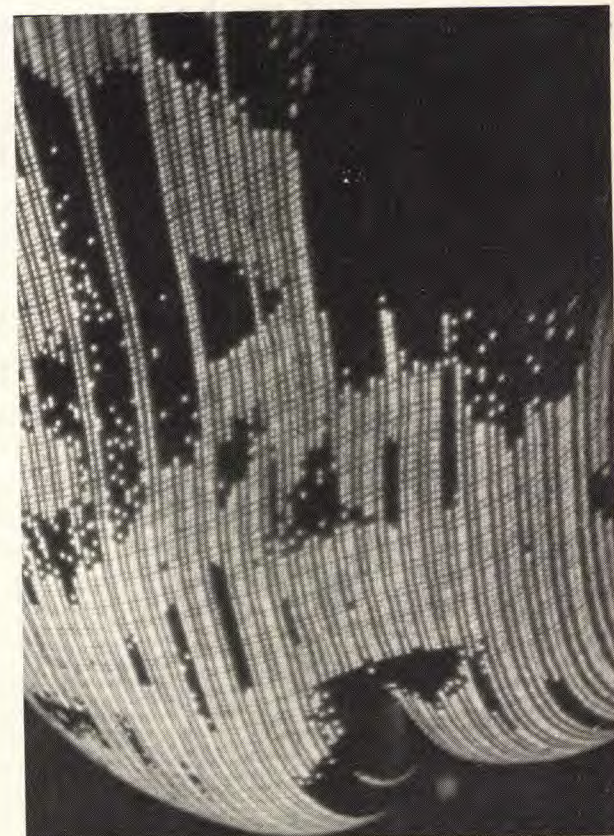
These pictures are the result of a student project at Northern Illinois University under the direction of Professor Joan Truckenbrod.



Integrating the video digitizer and the digitizing tablet, creates unusual visual effects. Initially the facial image is created with a video digitizer. Next a digitizing tablet and pen are employed, much like a pencil and paper, to add and subtract or change elements of the original face. This technique can also be used to do freehand drawings or to add text or labels to graphic images. Colors can also be modified through use of a tablet. (Philip Oster)



This poster was designed by using pattern generation programs and a dot matrix printer. (David Philmlee)



Computer generated patterns were projected onto a model. These images contrast electronic technology with the fluid lines. The marriage of art and technology has taken place and, like any relationship that develops, it is dynamic. Progress and growth is a measure of time and work. The future use and development of our tools is in our minds. (Sara L. Wood)

**Do
you
know
these
women
?**

Jacqui Morgan defines some "Misses America"



Disco Denizen. Her hair is frizzled like nerve endings, but her demeanor is cool... laid back... stony. She is the envy of frenetic adolescents who worship her icy feats.

Here are six American female types you meet up with every day—in trains, buses, office buildings, supermarkets, shopping malls, elevators, restaurants. Each one is a mirror image of an idol who sets the mold, and the image is multiplied by millions who mimic the kinky clothes, the hairdo, the posture and strange nuances of language that are quite foreign to the rest of us.

These are the clans of women Jacqui Morgan chose to define in a series of cast paper masks she calls her "Miss America" collection. She not only defines them, but with rapier wit she satirizes and immortalizes them. Though she modeled them after American characters, the world is a very small place these days. With movies and television, no fad stays local for long. Morgan's Misses America are international phenomena, and you'll spot them in cities and suburbs everywhere (in the Western world, at least).

The idea of masks for immortalizing idols is actually an ancient one, but Morgan's cast paper technique is quite original and appropriately Pop for her subject. First she models the portrait in clay from which a mold is made. Next, wet paper pulp is laid into the mold to dry and harden into the basic mask. The artist then goes to work with metallic inks, pastels and watercolor, defining features and applying cosmetic detail. Finally she adds the props that epitomize the character.

The finished masks are deeper than bas-relief, yet not the kind of 3-dimensional sculpture you can walk around. Probably, it's apt to call it 2½-dimensional, because literally and figuratively they are not fully-rounded characters at all—just caricatures. It is ironic that, as they emerge, eerie and haunting, from the wall, you become acutely aware that they are just masks after all, and beneath the superficial paint and frivolous accoutrements—the hair rollers, the corn rows, the sun glasses and punk-pink hair—are real human beings with hopes, fears, aspirations and troubles like the rest of us.

Jacqui Morgan lives and works in New York City, but she is known internationally. Her work has appeared in Graphis and Gebrauchsgraphik and her "Miss America" masks have been exhibited in galleries in Munich, Warsaw, New York and Florida, U.S.A.

Marion Muller



Dallas Cowgirl. An all-American combo of Farah Fawcett and football's Dallas Cowboy cheerleaders, she sports a wholesome, toothy grin and endless waves of amber hair.

Suburban Siren. She haunts the shopping malls of suburbia, every eyelash and jewel in place, but her hair is not unveiled and unrolled until the last moment before the evening's festivities.



Queen of Punk. Inspired by Deborah Harry (Blondie), she sports feathers, bizarre costumes, strands of pink and/or green hair and carries herself with the cool nonchalance of a super-tough.



African Idol. Returning to ethnic roots, the corn row craze crosses oceans and continents and racial lines; sported by blacks (Diana Ross) and whites (Bo Derek) with equal flair.



Silver Screen Sex Goddess. Inspired obviously by the one-and-only Marilyn Monroe, the look is pale, vulnerable, childlike, yet promising unbridled passion.

A
WORD
SEARCH
BY
JULIET
TRAVISON

RIVER MADNESS

SDEANTIDISESALIHMENXOIP
SHMNIOPNDKAI ECDLOPCDNTI
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ATOESYNATOMYVRELARUAUAC
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RATSDNAOPRIROR GUMAGLOVY
NOITALIAAEALFALIZPREDPO
ACCASUJNEGRORNMOXNODWIT
YOIDKRDAUITIAANPAIKNMAN
TISTTETAHNE DNDIDCAMPAGN
NEDRGSYOWPEACEFCRWLEDPO
CADENASAI E LNIARIVERSINC
TENWORALNHIUSREDRFRRGYG
CSPWKFSZOE OBCSDEDRFTGAT
NODEETNTAMTEONQU PLOKIJU
OLATMAANTMROENQWEDRFTGY
MSINYUKVAIBEONFHTAETING
LTNHAURNLDWEOKRSUPERDUP
RKCABIARPLRKZDCASTBEADU
FNIKSOTOAIUOLIAABTHOHTU
PSLAVIPSLYEPJNGRBWEXTIO
ATCASEDLENDEGAAROVROELP
PARGDIMKDN NARIAEELBT TYD
EELIHWAJ OERORHLP LLOYOKJ
GIROOHOHIANAMLSEICRCAKR
OUESOWHGRNTAICIIAJBNSOB
ITNIAPIFEIPHVAUNLIERTER
UDORPSTDRUCTIATDGLEIJJIN
MBERDASRTRPBEIRBABGEOON
LCVOLAARUBMHNCADIRBRHOZ
NUMBMWAHDURSROGTILOLNXE
URAPAOCZLVAMAAASEOENCP
ONPDIRUOSSIMMITISGAVMON
SADXII CNKILNBLZENHIQUIN
CYRHINEAEETMANVASIEXTAN
AORELOT LNCAWEERPTEHNILA
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AARIEEES SUCROTICALBLIEV
NILESRIEVECUANWHOUAIESE

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

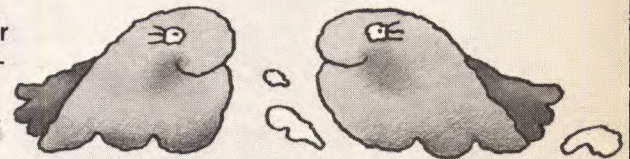
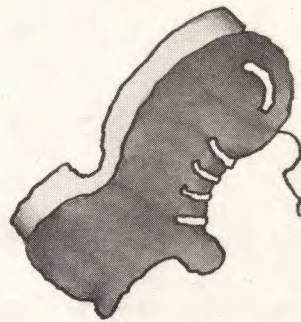
Here is a sample to start you off. While these proper nouns may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagrecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden. Das Beispiel zeigt, wie man die Lösung beginnt. Obwohl Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: il s'agit de repérer dans le corps du puzzle et d'entourer d'un cercle les mots qui figurent dans la liste: verticalement, diagonalement, voire inversement. Ne barrez aucune lettre—elle resservira peut-être pour un autre mot!

Voici un exemple qui vous mettra sur la voie.

L'orthographe des noms propres varie selon les langues. Tenons-nous en à celle du Puzzle Word List.





Kalish

AMAZON
 AMUR
 AMUR
 ANGARA
 ARKANSAS
 BACK
 BRAHMAPUTRA
 BUG
 CANADIAN
 CHANG
 CHURCHILL
 COLORADO
 COLUMBIA
 CONGO
 DANUBE
 DNIEPER
 DON
 DRAVA
 DVINA
 EBRO

ELBE
 EUPHRATES
 FRASER
 GAMBIA
 GARONNE
 HSI
 HUANG
 INDUS
 IRRAWADDY
 JAPURA
 JORDAN
 KOOTENAY
 LENA
 MACKENZIE

MAGDALENA
 MARNE
 MEKONG
 MISSOURI
 MURRAY-DARLING
 NEGRO
 NIGER
 NILE
 ODER
 OHIO
 ORANGE
 ORINOCO
 OTTAWA
 PARAGUAY
 PARANA
 PEACE
 PILCOMAYO
 PO

PURUS
 RED
 RHINE
 RHONE
 RIO DE LA PLATA
 RIO GRANDE
 RIO ROOSEVELT
 ST. JOHN
 ST. LAWRENCE
 SALWEEN
 SAO FRANCISCO
 SASKATCHEWAN
 SEINE
 SHANNON

SNAKE
 SUNGARI
 SYR
 THAMES
 TIBER
 TIGRIS
 TISZA
 TOCANTINS
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 VOLGA
 YUKON
 ZAMBEZI

Answer on page 76.

1234567890

ITC

CASION

NO.

24

1 2 3 4 5 6 7 8 9 0

WHAT'S NEW FROM ITC

ITC Caslon No. 224™ is available in Book, Medium, Bold, and Black weights with corresponding italics. Small caps have been designed for the two lightest weights. Oldstyle figures, shown above, have been designed for the complete family. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:



These new typefaces will be available to the public on or after February 14, 1983, depending on each manufacturer's release schedule.

Few typefaces have enjoyed Caslon's longevity, success, and prominence. The most famous design of William Caslon, England's first great typefounder, this typeface was to British typography what the works of Shakespeare were to British theatre. Both firmly established a national tradition.

Long a favorite of typographers and lovers of type, Caslon has always held a position of importance. Benjamin Franklin admired Caslon; which may account for why both the Declaration of Independence and the Constitution of the United States were first printed in this typestyle. George Bernard Shaw, another famous lover of type, insisted that all his works be typeset in Caslon. And among the not so famous, the motto "when in doubt, use Caslon" has a long-standing tradition.

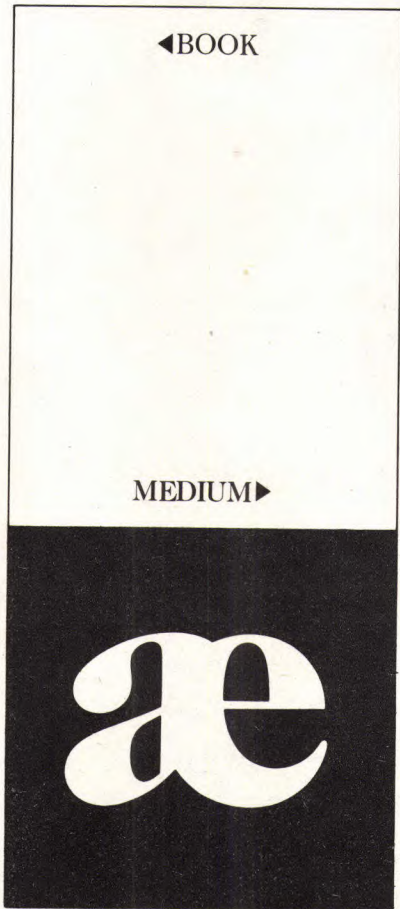
Over 250 years old, Caslon is a typeface of remarkable durability. It is also the oldest typeface for which the original matrices are still available.

Now, this milestone of typeface development has been successfully melded with one of ITC's most popular original display typeface releases, ITC/LSC Caslon No. 223,™ to create a new design for text and display usage: ITC Caslon No. 224.™

After exhaustive study and trial development, Ed Benguiat has created a new Caslon typestyle eminently able to meet the requirements of modern typographic usage. The result of his efforts is a highly readable typeface, alive with warmth and dignity. A large x-height, smooth weight transitions, and careful structuring of hairline strokes have made ITC Caslon No. 224™ ideally suitable to a wide variety of typographic applications.

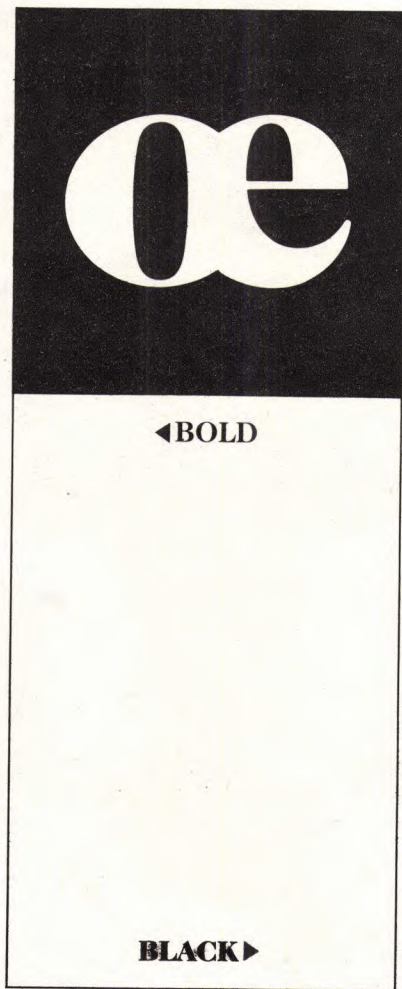
Designer Ed Benguiat is well known for his many typeface designs. More than ten typeface families in the ITC Library are the fruit of his exceptional talent. He developed the ITC Avant Garde Gothic™ Condensed, ITC Bookman,™ ITC Lubalin Graph™ Oblique, ITC Korinna,™ and ITC Souvenir® families; and was responsible for the design of ITC Barcelona,™ ITC Bauhaus,™ ITC Benguiat® with Condensed, ITC Benguiat Gothic,™ ITC Modern No. 216,™ and ITC Tiffany families. ITC Caslon No. 224,™ his most recent design, is in the same tradition of excellence as Mr. Benguiat's earlier creations.

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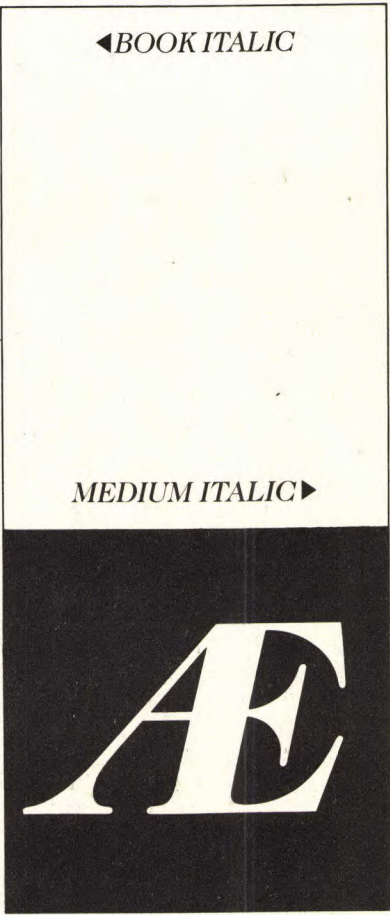
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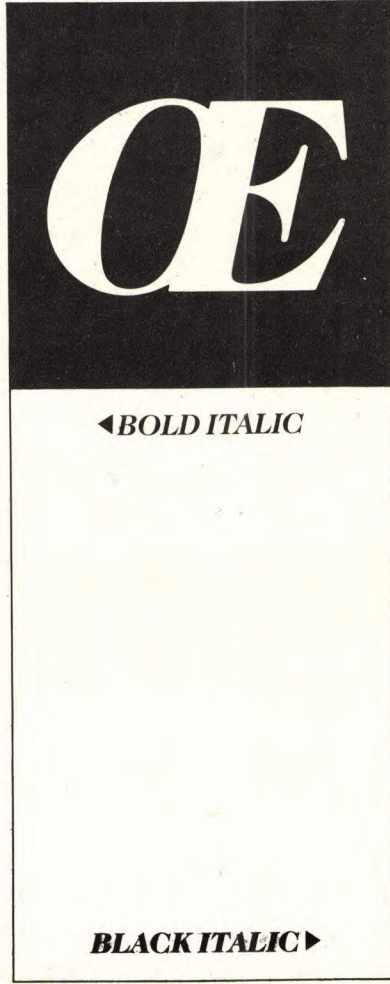
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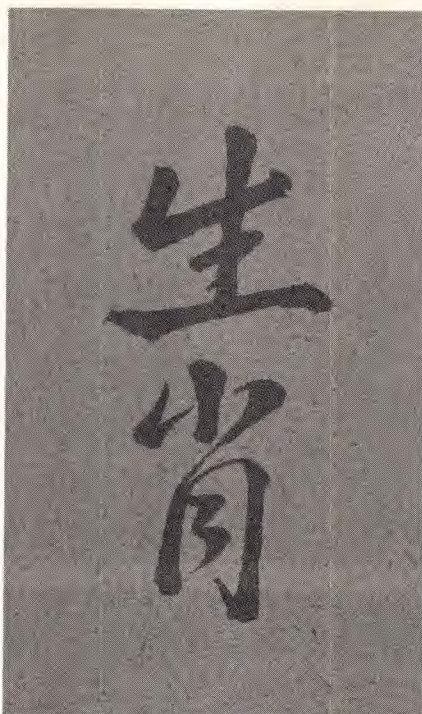
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THE CHINESE ZODIAC A 12-YEAR CALENDAR WITH 12 ANIMALS THAT REIGN IN ROTATION



LIMITED EDITION SERIGRAPHS OF THE ILLUSTRATIONS BY MIKE QUON, WILL BE AVAILABLE IN A PORTFOLIO OF 12, OR SOLD SEPARATELY. ANYONE INTERESTED IN PURCHASING THESE SERIGRAPHS MAY SEND INQUIRIES TO HIM c/o U&L.C.
DRAWINGS BY MIKE QUON © 1982. CALLIGRAPHY BY JEANYEE WONG

Suppose you're a person who thinks that zodiacs are just so much Mickey-Mouse... that astrology is hokum... that you never peeked at your horoscope in the newspaper and you don't even know the sign under which you were born. Still, facts are facts. We're all much more under the influence of astrology and celestial bodies than we're willing to admit. Just listen to our talk: We say "lunatic" when we mean someone's not quite right in the head, implying that the moon's responsible. We speak of "martial law" and "martial arts" designating Mars as a bellicose planet. We call people "saturnine" when they look pale and gloomy like Saturn, and "mercurial" when they're highly changeable, like the appearance of Mercury. We talk about "star-crossed" lovers and "ill-starred" ventures. For heaven's sake, we're all wrapped up in heavenly bodies. And no matter how we try to brush them off, astrology and zodiacs have penetrated our culture. More important, they were fundamental to the highly respected science of astronomy which followed out of them.

Although *zodiac* is a 2,000-year old Greek word, meaning *ring of animals*, the idea of a zodiac was conceived centuries earlier by the ancient Babylonians and Chaldeans, as a timekeeping device. They studied the path that the sun, moon and known planets appeared to travel around the Earth. They noted that the moon repeated its phases twelve times in the time it took the sun to make one trip around the path. They recorded these observations in the form of a circle which represented the paths of the heavenly bodies. The circle was then divided into twelve equal segments, each corresponding to one lunar cycle or month. Next, they made note of the relative positions of the sun, moon and planets in each of these lunar periods and correlated the arrangements in the heavens with conditions on Earth. Certain arrangements forecast a rainy season; others foretold a dry spell. Some configurations indicated it was time to plant, or to harvest, or for animals to give birth, or rivers to overflow, and so on. The heavens became such a reliable prognosticator of conditions on Earth, it was no wonder they were searched for signs and portents in all manner of activities beyond seasonal timekeeping. And that, in short, is how zodiacs and astrology came to be.

From Babylonia and the Persian Gulf area, the concept of a zodiac spread westward to Greece, Rome and Egypt. In Greece, the heavens were also charted in circular form, with twelve equal divisions, called "houses," corresponding to the cycles of the moon.

Each house was named for the prominent constellation of the period, and the constellations bore the names of figures—mostly animals—discerned in them: Pisces (fish), Scorpius (scorpion), Leo (lion), Taurus (bull); also human and inanimate forms such as Gemini (twins), Aquarius (water-bearer), Sagittarius (the archer), Virgo (the virgin), and Libra (the scales).

In the ancient world, and well into the Middle Ages in Europe, fortunetelling by the stars and by the "signs" or constellations under which you were born, was serious business. Astrologers flourished, forecasting and advising on all manner of ventures: the most auspicious time to wage war, conduct love affairs, plant crops, engage in business deals, take trips, etc.

Today, the twelve signs of the Western zodiac are still the basis for fortunetelling by astrologers or "readers." For an orthodox horoscope, you must know the exact hour of your birth. The practitioner then recreates the arrangement of the heavens at the time, and by interpreting the influences and interactions of all the celestial bodies with your sign, determines your character traits and fortunes. Well, that's the theory, anyway.

The Chinese zodiac is another story. Although some scholars claim it arrived in China via India, via Babylonia, others believe it was conceived independently in China. The Chinese zodiac, like the Western one, is also divided into twelve seg-

ments. But while the Western zodiac is read from East-to-West, as the sun appears to travel, the Chinese zodiac reads from West-to-East. This clockwise arrangement suggested to some scholars that the Chinese zodiac might have been used to count hours of the day (in two-hour intervals) as well as months. In popular practice today, the Chinese zodiac is used mainly as a twelve-year calendar, with twelve designated animals that rule in rotation. In this respect, the Chinese zodiac is a true *ring of animals*, unadulterated by human and inanimate forms as in the Western zodiac. The cycle starts with the Rat and follows with the Ox, the Tiger, the Rabbit, the Dragon, the Snake, the Horse, the Ram, the Monkey, the Rooster, the Dog and the Boar. This is the year of the Boar.

How the animals were chosen, and the significance of the order of rotation, depends on which scholar you trust. One theory holds that each animal was assigned to the month of its most notable activity. For instance, with reference to giving birth, the Monkey was assigned the tenth month, the Horse, the twelfth, and the Rabbit, March and April. Snakes were assigned to the end of winter when they came out of the ground; Tigers to April and May when they migrated. The difficulty with this explanation is that the order of rotation doesn't jibe with the zodiac as we currently read it. There are other theories.

Another theory comes from an old Buddhist text which explains that the twelve sacred animals made a vow to convert all creatures to practice goodness. They traveled and preached, day and night. The Rat began on the first day of the seventh moon, followed by each of the other animals, who taught, preached and converted for one whole day. On the thirteenth day, the Rat begins again. In this way, they maintain constant vigilance over the doctrine of goodness according to Buddha.

Still another legend attributes the sequence to the order in which the animals of the world came to pay their respects to the dying Buddha.

Whatever the origin, according to the Chinese zodiac, a new year starts midway between the winter solstice and the spring equinox, corresponding to mid-February in the Western calendar.

As in the Western zodiac, each animal sign in the Chinese zodiac has special attributes which supposedly influence all people born under that sign. Fortunately, every sign is endowed with admirable character traits and a promise of success, so you need have no apprehension about consulting your forecast. However, since the interpretations are of questionable origin (Chinese restaurant menus and place mats), we cannot vouch for the authenticity or guarantee results.

Mike Quon's father, an agency art director, wanted his son to have a "real career," so Mike spent his high school and early college years preparing to become a doctor or a dentist. But after a brief wrestling match with college chemistry, his professor whispered three magic words in his ear: "Get out quick!" The advice turned his whole life around. He headed straight for the Art Department, where he was properly received and appreciated. The only problem he encountered there was trying to decide whether Design or Illustration was his true calling. Fortunately, he never had to make a choice, because he is equally adept and fulfilled in both areas. His illustrations are overflowing with good-humored wit and originality. In his design projects, he is terse and elegantly economical. His own logo, the Q with a pencil for the tail, sums up his pithy sensibility. The idea for this story was Mike's, and, of course, the illustrations are his.

Quon was born and raised in Los Angeles. He graduated from UCLA with a degree in Design and Illustration, attended the Art Center College of Design in Los Angeles, and furthered his studies in Europe. Before going on his own, he was art director for a number of advertising agencies, including J. Walter Thompson in Los Angeles and Young & Rubicam in New York. In 1972, he opened his own shop, Mike Quon Design Office, where he attracted clients like Western Airlines, Atlantic Richfield Company, Technicolor, Host International and the Los Angeles International Airport. In 1976, he moved to New York and immersed himself in the graphic scene, professionally and esthetically. In his six years in New York he has made a name for himself in professional circles and has produced the whole gamut of print graphics—corporate identity programs, annual reports, album covers, brochures, editorial and advertising illustrations—for a host of impressive clients: American Express, Merrill Lynch, Mobil, Time Inc., Playboy, ITT, 20th Century Fox, NBC, and CBS. Quon's illustrations have been shown in galleries and exhibitions in the United States, and in 1979 his drawings were part of an exhibit at the Centre Georges Pompidou in Paris.

He has collected numerous awards from the Art Directors Clubs of New York and Los Angeles, AIGA, Art Direction Magazine and Idea Magazine of Japan. He is a member of AIGA, The Art Directors Club and Graphic Artists Guild of New York, the Society of Illustrators, and also a member of the faculty of Parsons School of Design in New York City.



Marion Muller



Famous Boars: 1911
Ernest Hemingway 1923
Albert Schweitzer 1935
1947
1959
1971
1983
1995

Boar

Happy New Year. This is the Year of the Boar. It is also the beginning of the end of the twelve-year cycle of the Chinese zodiac. According to the Chinese calendar, we are in the year 4681, and the Boar will return to reign again in 4693 or 1995 by the Western calendar. When we read the Chinese zodiac as a clock, counting the day in double hours, the Boar dominates the hours at the close of day—9 to 11 P.M.—which is known as the “Hour of Rest.” If you were born in the year of the Boar, you are

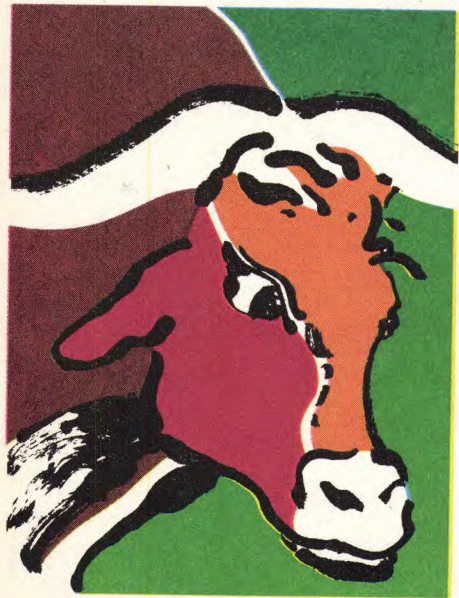


quiet, sincere, studious and thorough. You set difficult goals for yourself and carry them out, expending much energy and time in the pursuit of knowledge. Although you do not gad about nor make many friends, your relationships are very deep, devoted and honest. Your quest for material possessions may be a source of trouble. You are likely to do well in the arts as an entertainer, but you might also consider the field of law. You get along very well with the Hare and the Goat.

1901 1913 1925 1937
1949 1961 1973 1985
1997

牛

As the name implies, you are sometimes as stubborn as your sign. However, the sign of the Ox, corresponding to the hours 1 A.M. to 3 A.M., popularly known as the "Hour of the Crowing Rooster," holds promise of success. You are patient, quiet, methodical, trusting and often easy-going. But you must guard against being intensely chauvinistic and demanding your own way. You are alert in mind and body and determined to be successful. You might do well as a surgeon, a general or a hairdresser. You get along best with the Snake, the Rooster and the Rat.



OX

Famous Oxen:

Napoleon Bonaparte
Vincent Van Gogh
Walt Disney
Clark Gable
Richard Nixon

RAT

1900 1912 1924 1936
1948 1960 1972 1984
1996

鼠



The Rat is the official starting point of the circle of animals in the Chinese zodiac. It is also the sign for the start of the day—the hours from 11 P.M. to 1 A.M. — more accurately "Midnight." In the Chinese zodiac the Rat always faces North.

If you were born in the Year of the Rat, you are charming, imaginative, generous to those you love and attractive to the opposite sex. You are also thrifty, honest, highly organized and want everything to be "just so." Though you tend to be critical, quick-tempered and easily angered, you manage to maintain a calm appearance. You are inclined to be an opportunist, but work hard to achieve your goals and possessions. You would be happy in a career in sales, or as a writer, critic or publicist. You get along best with the Snake and the Monkey, as well as the Ox.

Famous Rats:

William Shakespeare
Wolfgang Amadeus Mozart
Winston Churchill
George Washington
Truman Capote

TIGER

Associated with the hours 3 A.M. to 5 A.M., "Dawn," the Tiger, is the sign of a sensitive, kind, emotional person capable of deep love. You are also a deep thinker, respected for your bravery and always get the credit due you. You tend to be short-tempered and may be considered a rebel. You have excellent qualifications for being an administrator, an explorer, a race car driver or a matador. You get along best with the Horse, the Dragon and the Dog.

	<p>Famous Tigers: Marco Polo Mary, Queen of Scots Dwight D. Eisenhower Marilyn Monroe</p>	<p>1902 1914 1926 1938 1950 1962 1974 1986 1998</p>
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1903
1915
1927
1939
1951
1963
1975
1987
1999

兔

In the Chinese zodiac, the Rabbit faces East and is associated with "Sunrise," the hours from 5 A.M. to 7 A.M. Rabbits are generally affectionate, obliging people, pleasant to have around. But you have a tendency to be too sentimental and to gossip somewhat. You are cautious and conservative, but also smart, talented and have a good head for business. You might also be successful as a lawyer, a diplomat or an actor. You get along best with the Goat, the Boar and the Dog.

RABBIT



Famous Rabbits:

Rudolph Nureyev
Confucius
Orson Welles
Albert Einstein

1904
1916
1928
1940
1952
1964
1976
1988

DRAGON

龍



In the hourly zodiac, the Dragon corresponds to "Breakfast Time," 7 A.M. to 9 A.M. You are vivacious, full of energy and good spirits. You are easily excited, but people trust you because you are honest and soft-hearted. You are also intelligent, gifted and a perfectionist, but these qualities often make you unduly demanding and critical of others. You are well equipped to be an artist, a priest or a politician. You get along best with the Rat, the Snake, the Monkey and the Rooster.

Famous Dragons:

Joan of Arc
Pearl Buck
Sigmund Freud



© MGD Quon

SNAKE

The hours of the Snake are from 9 to 11 A.M., popularly known as the "Forenoon." The Snake person is a deep, quiet thinker, also wise, charming and romantic. You are lucky in money matters, but not too generous in sharing it with others. You are a determined person who hates to fail. You must try to keep your sense of humor about life. The Snake would be most content as a teacher, philosopher, writer, psychiatrist or fortuneteller, and gets along best with the Ox and the Rooster.

蛇

Famous Snakes:
Charles Darwin
Edgar Allan Poe
Abraham Lincoln

1905
1917
1929
1941
1953
1965
1977
1989

1906
1918
1930
1942
1954
1966
1978
1990

Famous Horses:

Rembrandt
Frederic Chopin
Davy Crockett
Teddy Roosevelt

HORSE

The Horse is equated with "Midday," the hours from 11 A.M. to 1 P.M. The Horse is in peak condition — cheerful, talkative, with an amazing capacity for hard work. But you tend to be "showy." Guard against your egotistical nature. You are wise, talented, skilled with your hands, smart with money and fun loving. You would be happiest as an adventurer, a scientist, a poet or a politician. You get along best with the Tiger, the Dog and the Goat.



monkey



1908
1920
1932
1944
1956
1968
1980
1992

Famous Monkeys:
Julius Caesar
Leonardo da Vinci
Harry Truman
Elizabeth Taylor

The late afternoon is the time of the Monkey, from 3 to 5 P.M. If you are a Monkey, you are endowed with wit, intelligence, possibly genius. You have a magnetic personality; you are an inventive problem solver and would do well in almost any field. You must guard against your tendency to be an opportunist and distrustful of other people. You have the potential of becoming famous. You get along best with the Rat and the Dragon.



Famous Rams:
Michelangelo
Rudolph Valentino
Mark Twain
Orville Wright

1907
1919
1931
1943
1955
1967
1979
1991

RAM

The hours of the Ram are 1 to 3 P.M. in the Chinese zodiac, and the Ram and the Horse face South. The Ram is charming, elegant and artistic, but you have a tendency to alienate people at first. Try to be less pessimistic, less dependent on material things and less of a complainer. You have very strong beliefs and the ability to make money. You would do well as an actor, a gardener or a beachcomber. You get along well with the Rabbit, the Boar and the Horse.



Famous Roosters:

Rudyard Kipling
 Enrico Caruso
 Groucho Marx
 Peter Ustinov



1909
 1921
 1933
 1945
 1957
 1969
 1981
 1993



ROOSTER

Contrary to the common association of a Rooster with dawn, in the Chinese zodiac the Rooster is consigned to the hours of "Sunset," from 5 to 7 P.M. and faces West in the zodiac circle. If you are a Rooster you have a reputation for being a hard worker, a talented, deep thinker who is happier working alone than with others. You are also extravagant in dress with a tendency to be flashy. Nevertheless, you are shrewd, persevering and definitive. You should be happy as a restaurant owner, a publicist, a soldier or a world traveler. You get along best with the Ox, the Snake and the Dragon.

THIS PAGE WAS SET IN ITC SERIF GOTHIC® AND ITC ISBELL™

1910
 1922
 1934
 1946
 1958
 1970
 1982
 1994

Famous Dogs:

Socrates
 George Gershwin
 Benjamin Franklin
 Herbert Hoover
 David Niven

DOG

The time of day assigned to the Dog is "Twilight," from 7 to 9 P.M. Born under the sign of the Dog, you are a person of strong principles. You are loyal, faithful, trusted. You are able to keep secrets, but you are plagued by a sharp tongue. You must curb your tendency to be a faultfinder and a worrier. You should make an excellent businessman, activist, teacher or secret agent. You ought to get along best with the Horse, the Tiger and the Rabbit.



狗

Computer Tools for Graphic Artists

An interview with
Thomas A. DeFanti
President, Real Time Design, Inc.

by **Camila Cortes Chaves**

An intense week of tutorials, seminars, video/festivals, and an outstanding computer art show revealed the immense potential available to graphic artists through computer technology at SIGGRAPH, the state of the art computer graphics conference held in Boston this year.

The conference floor, offering educational-quality vendor exhibits, tantalized artists with systems offering up to 16 million colors, two dimensional animation and three dimensional modeling, expanding



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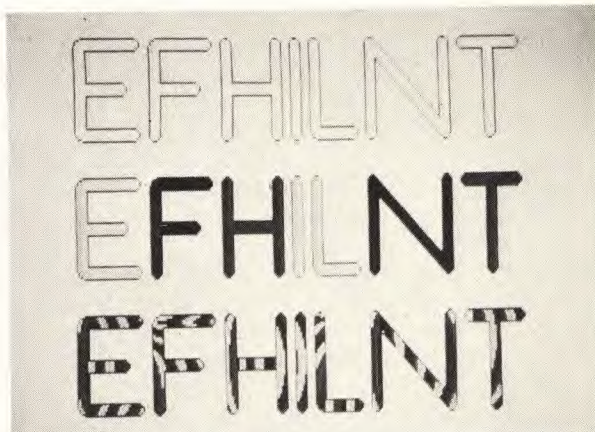
creativity and the ability to produce images never before dreamed possible.

One of the most unique systems demonstrated at the vendor showcase was created specifically as a tool to be used by graphic and package designers, video producers, broadcasters and visual communicators: the DATAMAX UV-1 Zgrass GRAPHICS SYSTEM. This system's ease of operation, relative low-cost compared to other comparable systems availability (\$11,000 is the basic price for the system, including several programs), and ability to interface with both data and video input is the result of more than ten years of research and development.

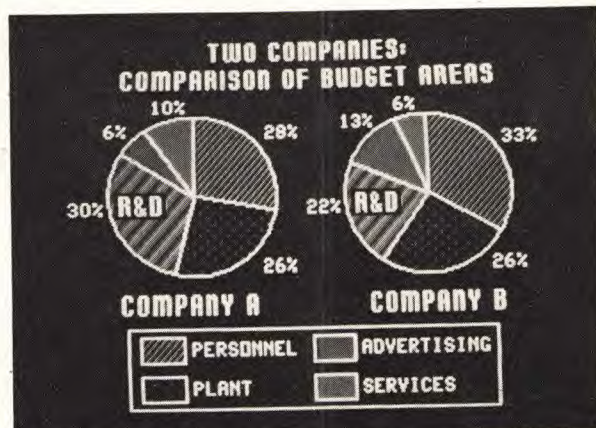


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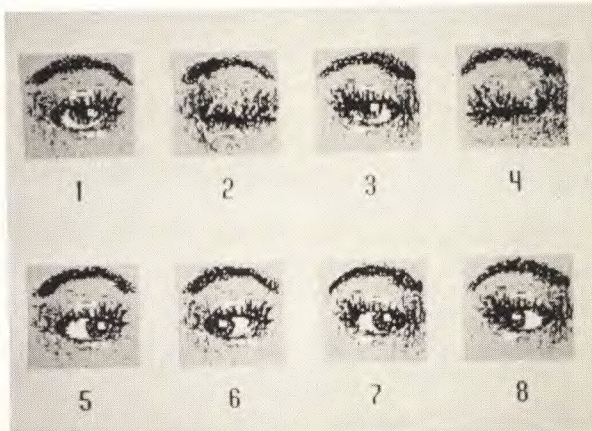
The most distinct advantage of the UV-1 is that you don't have to be a programmer to interactively create and control different and interesting visuals. In its simplest mode, you use an electric paint program (comparable to conventional sketch-pad and pencil drawing techniques) which allows you to choose options from a menu (paint menu, chart menu, etc.) displayed on the TV screen to create drawings, charts, graphs, text and titles and simple animations. On the other hand, the power of programming and the creation of sophisticated animations is also avail-



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able. Learning to program in Zgrass, the powerful high level language (a friendly one, which is most like natural language) which runs the UV-1, is relatively simple and can be accomplished in record time by using the lessons provided with the system.

Regardless of the interactive mode you choose, the UV-1 features 256 colors and more than 200 different display modes. In addition to the graphics commands inherent in the system - point, line, box, circle, ellipse snap, pattern fill, you can create and store your own images, logos, symbols and



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characters for later use. There are twelve character-fonts (upper and lower case characters, symbols and numerals) currently available for the UV-1; however, the number of fonts you can design for your personal use with this system is limitless.

The Zgrass Chart Package allows you to rapidly produce powerful bar, pie, or line charts so essential in today's business graphics.

The ability to input video images directly into the system allows you to combine that image with other graphic elements and manipulate images to generate unique designs, patterns and images in motion before your own eyes in real time.

Animation and images created on the UV-1 may be displayed or output in a variety of ways, the most exciting and unique being output as standard NTSC video which can be broadcast or stored on video tape. Images can also be transferred to paper by plotter or printer and to film by camera.

The accompanying illustrations were created on the UV-1 System by Real Time Design, using Zgrass software. For information about the UV-1 System, contact Datamax, Inc., at 2252-B Landmeir Road, Elk Grove Village, IL 60007. (312) 981-8288. For information about Zgrass software, contact Real Time Design, Inc., 531 S. Plymouth Ct., Suite 102, Chicago, IL 60605. (312) 663-0584.

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The U&I Book Shelf reviews new books believed to be of interest to U&I readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.

Please note: U&I does not sell books.

Pasteup for Graphic Arts Reproduction

by Kenneth F. Hird

The title of this book is deceptive. The book is written for the pasteup artist but is much more than a pasteup how-to. It tells the artist all one needs to know about the printing processes, typesetting and typography, camera and darkroom operations, printing papers, impositions, binding and finishing.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 403 pages. 8 3/4 x 11. Paper. \$15.95.

The Dictionary of Publishing

by David M. Brownstone and Irene M. Franck

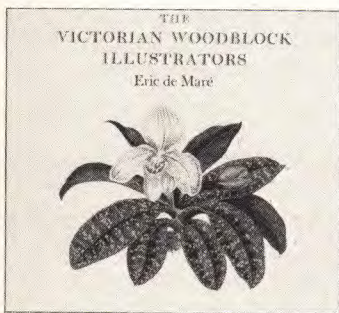
New technologies have brought a new language to publishing, hence this book that clarifies the terminology of publishing in this computer age. Covers a variety of related fields, too: printing, journalism, art photography, computer science, sales, marketing, and bookselling. More than 2,400 words.

Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020. 302 pages. 6 1/2 x 9 1/2. \$18.95.

The One Show: Volume 3

What's different and valuable about The One Show annual? It focuses on the creative team, the copy/art team, not just on art/design. It selects the best creative work of the year in print, radio, TV. Like some of our other wonderful idea stimulators, this one too is beautifully printed and thoroughly indexed. 465 creative works are included.

Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 9 1/4 x 12 1/4. \$35.00.

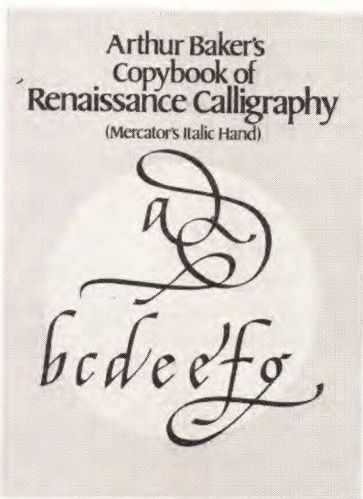


The Victorian Woodblock Illustrators

by Eric de Maré

Traces the craft of engraving and focuses on the period of Thomas Bewick and the relationship of the engravers of the period to such Victorian artists as Doré, Cruikshank, Rossetti. Describing working conditions and the work of such dedicated artists and engravers as the Dalziels, Swain, Linton, and Vizetelly. Covers the work of William Morris at the Kelmscott Press as well as the book illustrators of the period and the successful illustrated magazines, such as Punch and The Illustrated London News.

The Sandstone Press, 321 East 43rd Street, New York, NY 10017. 200 pages. 10 x 9 1/2. Heavily illustrated including eight pages in full color. \$54.95.



Arthur Baker's Copybook of Renaissance Calligraphy

Geographer Gerhardus Mercator (1512-1594) was also a fine calligrapher. The Flemish peer of Arrighi, Palatino et al. Arthur Baker has projected enlargements of Mercator's original small letterforms, giving them his interpretation of this classic style.

Dover Publications, Inc., 180 Varick Street, New York, NY 10014. 32 pages. 8 1/4 x 11 1/4. Paper. \$1.75.

American Showcase of Illustration and Photography 5

A huge resource for illustration and photography throughout the United States. A beautifully printed full-color display of the work of 324 illustrators and photographers with a special reference section for addresses and phone numbers organized by region and specialty.

American Showcase, 724 Fifth Avenue, 10th Floor, New York, NY 10019. 400+ pages. 9 3/4 x 11 1/4. Cloth, \$49.95. Spiral, \$42.00.

Book Store Planning & Design

by Ken White

How to create a successful book store.

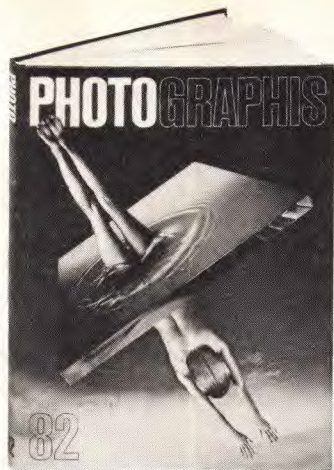
McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020. 181 pages. 8 3/4 x 11 1/4. \$39.50.

Époque Épique

by TIM

TIM is a political cartoonist extraordinaire for a major French weekly, L'Express. His caricatures tackle issues and people in the news around the world. Outside of France you may have seen his work in Time, Newsweek, The New York Times, Der Spiegel, Die Weltwoche, and Sankei Shimbun. Art Buchwald writes of him, "TIM is personally a gentle soul who looks as if he would harm no one. It is only when he takes his drawing pen in hand that he wreaks havoc on all the pompous people who seem to be in charge of our lives."

Albin Michel, 22 rue Huyghens, 75014 Paris, France. 230 pages. 9 1/4 x 11 1/4. \$35.00.



Photographs 82

More than 635 illustrations by over 500 photographers from all over the world. 132 pictures in full color. Detailed captions. Indexes to photographers, designers, art directors, agencies, publishers, advertisers.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 248 pages. 12 x 9 1/2. \$59.50. (In Canada, Hurtig Publishers, Edmonton, Alberta. \$69.50.)

Pricing & Ethical Guidelines, 4th Edition

The Graphic Artists Guild offers this unique compilation of current going rates for all kinds of art and design and for data on budgeting, rights, business standards and the law. Valuable to buyers and vendors.

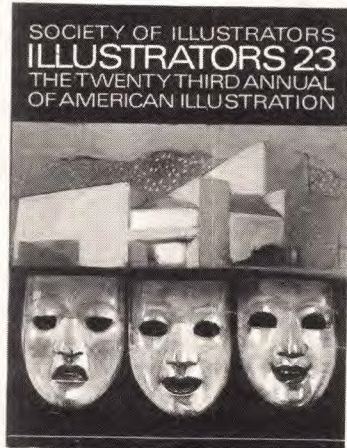
Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 128 pages. 7 x 11 1/4. Paper, \$12.95.

Seven +7

Ohio Arts Council

This is a limited edition (350 copies) presentation of the work of seven Ohio poets and designer/illustrators.

Ohio Arts Council, 727 E. Main Street, Columbus, OH 43205. 24 pages. 11 x 17. Acid-free paper. \$20. Signed and numbered copies, \$75.00.



Illustrators 23

The fattest and possibly the most beautiful and useful volume in this series, this volume was edited by Howard Munce and designed by Robert Hallock. It beautifully reproduces 591 examples of contemporary illustration in a wide variety of categories. Fully captioned and indexed.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 9 1/2 x 12. \$39.95.

Pasteups & Mechanicals

by Jerry Demoney and Susan E. Meyer

A step-by-step guide to preparing art for reproduction. Especially good for office people newly given responsibilities in printing production. Covers the stages of a printed piece, tools, kinds of artwork, working with art (retouching, cropping, scaling, etc.), pasteup materials and procedures, complex mechanicals and overlays, correcting type proofs, and achieving special effects.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 176 pages. 8 1/2 x 11 1/4. \$22.50.

The Professional Photographer's Handbook

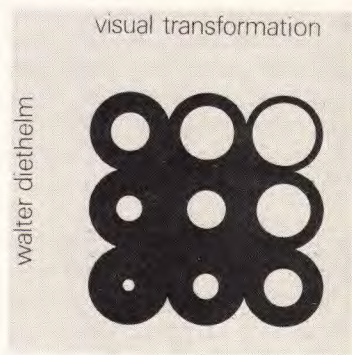
A complete, compact photo-reference for the serious (though not necessarily professional) photographer. Fits into a camera bag. Covers data for exposure, focal length, filters, for a wide range of applications including electronic flash work, close-ups, infrared photography, celestial and underwater shooting, television screen photography, capturing subjects in motion, and viewing masks.

Logan Design Group, P.O. Box 997, North Hollywood, CA 91603. 3 3/4 x 7. \$14.95.

The Workbook

A two-volume boxed directory/portfolio serving California's print and film advertising industries. Has in-depth listings of graphic resources in all major metropolitan areas of California.

The Workbook, 1545 Wilcox Avenue #204, Hollywood, CA 90028. 700+ pages. 8 1/2 x 11. \$35.00.



Visual Transformation

by Walter Diethelm

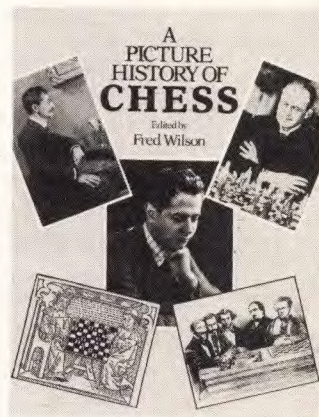
New ways of visualization are required of today's graphic designers as a result of new and emerging technologies and current trends in fine art and in information techniques. This book addresses this problem on a graphic design level. It is heavily illustrated in full color, beautifully printed, and includes contributions by experts in publicity, research and technology, and covers new concepts for exhibition design, decoration of public places, experimental photography, digital picture processing, video and computer techniques in art, stochastics and laser-holography.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. (Europe, ABC-Verlag, Zurich.) 180 pages. 10 1/4 x 10. \$67.50.

International Calligraphy Exhibit

A catalog, not illustrated, of a January 1982 exhibition of calligraphy held at Wofford College. Includes notes about the calligraphers and a list of useful calligraphy instruction books.

The Sandor Teszler Library, Wofford College, Spartanburg, SC 29301. \$3.50.



A Picture History of Chess

Edited by Fred Wilson

In pictures (295 of them) and words this is the story of the game from ancient Egypt to today. Emphasis is on the great masters of the 19th and 20th centuries.

Dover Publications, Inc., 180 Varick Street, New York, NY 10014. 182 pages. 8 3/4 x 11 1/4. Paper. \$8.95.

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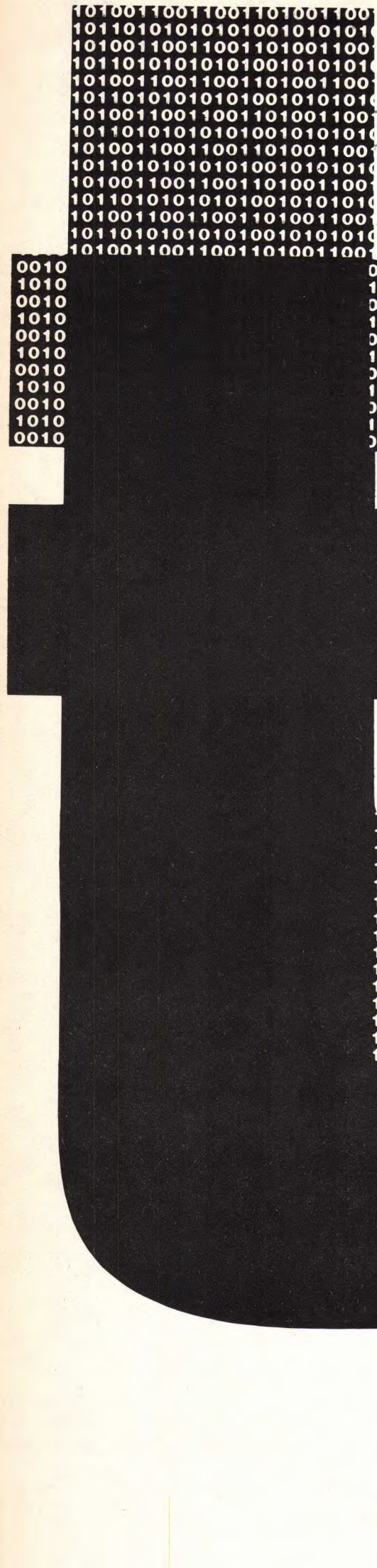
XYZabc

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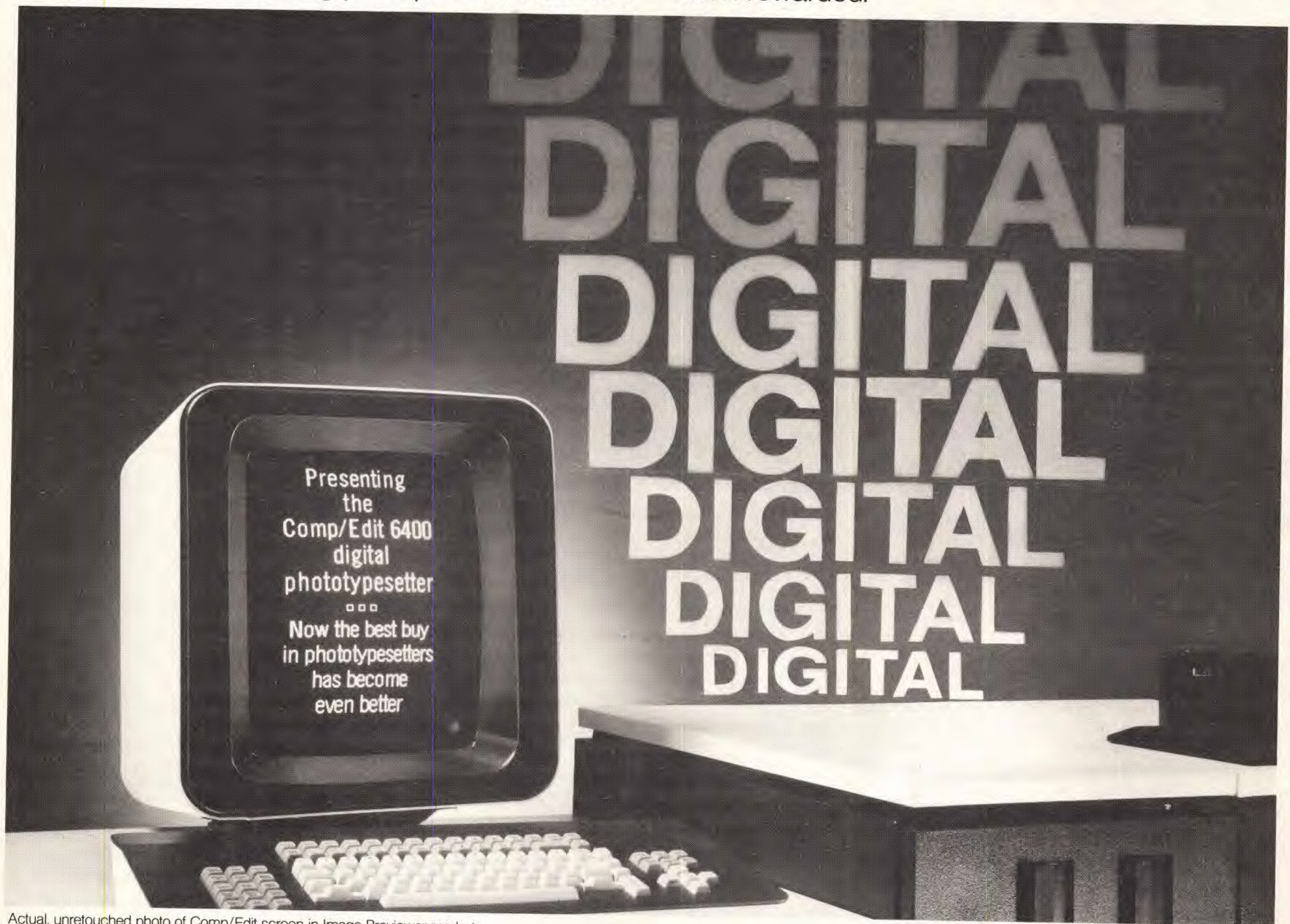
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"I miss ordering pizza from Uno's and type from Ryder."

Dave Kennedy worked in Chicago for 10 years. During that time, he won every award an art director would want to win.

"It's been three years since I moved from Chicago, and I'm still not used to the pace.

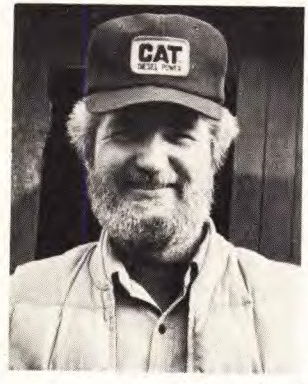
"There isn't the same call for rush jobs here. But I guess that's why I moved out here in the first place.

"I enjoyed the personal contact.

"I remember Tom Gray and Al Garzotto. They'd stop by and pick up jobs at the end of the day. If anything required an explanation, they'd be there to hear it and tell the night crew.

"Every art director has a style preference. The salesman got to know your style and know how you wanted the job done.

"Give my best to those guys. Tell them I really miss their faces."



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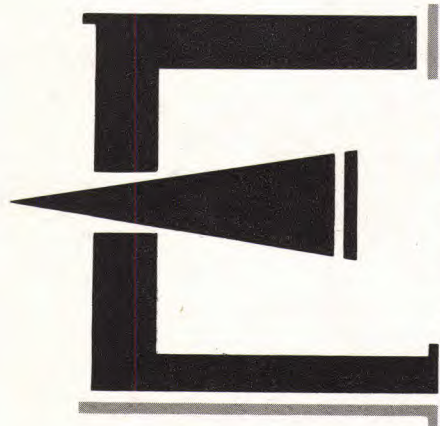
I would like to buy the type books
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typeface garden. Pick yourself a fresh bouquet.*

SET IN CASLON BUCH



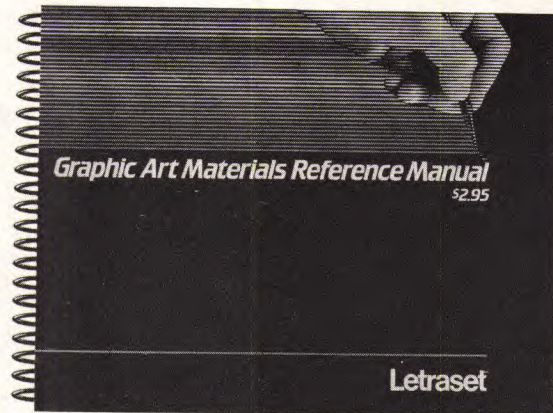
EVERYBODY IN THIS BUSINESS PLAYS FAVORITES. AND LETRASET DOES IT AS WELL AS ANYONE. SO WE ASKED SOME OF OUR FAVORITE DESIGNERS TO CHOOSE THEIR FAVORITE INSTANT LETTERING® TYPEFACE AND HAVE SOME FUN WITH IT.

■ CHRISTOPHER AUSTOPCHUK, OF CBS RECORDS, CHOSE COPPERPLATE GOTHIC HEAVY FOR THIS CONTEMPORARY WORDSET. HE ENHANCED THE LEAN SHAPE OF THE LETTERS BY SIMPLY SEPARATING THE SERIFS FROM THE

MAIN BODY OF THE CHARACTERS. THEN HE ADDED ARROWS FROM LETRASET SYMBOL SHEETS, TO FURTHER MODIFY THE SETTING.

■ THIS SIMPLY PROVES THAT AN INSTANT LETTERING SHEET IN THE HANDS OF A CREATIVE DESIGNER IS A POWERFUL COMBINATION. AND IF YOU'RE THINKING ABOUT COSTS, THINK ABOUT HOW MUCH THIS HEADLINE WOULD COST TO PRODUCE ANY OTHER WAY.

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Letraset

■ SOME OF CHRIS' OTHER FAVORITES FROM LETRASET.

- | | | |
|------------------|------------------------|-----------------|
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Thousands of colorful flowers blossom in Berthold's wide ranged typeface garden. Pick yourself a fresh bouquet.

SET IN CASLON BUCH

It's the night before Christmas and the Art Director's search for a typeface has all gone for naught.

Outside, the snow was mounting. Inside, it was her frustration. "It's not fair!" she cried. "Everybody else is staggering from office parties to open houses and I'm stuck here calling type shops."

You see, she had a brochure to finish for Tiny's Health Food Store. And she had decided that the perfect typeface for the tofu recipes was ITC Extra Funky. But, none of the turkeys she called could set it.

She tried one more time. "Please, do you have ITC Extra Funky? I've just gotta get this brochure to Tiny before he leaves for Club Med."

"No, I'm sorry, Doll. Besides, we're into some heavy partying here. Call next week."

That's the way it was going. Some type houses were closed. Some never heard of ITC Extra Funky. Some (are you ready for this?) never even heard of ITC! Others tried to sell her something "just as good" called "ABC Kinda Flaky." But we're talking about a real Art Director here, not a butcher. So the idea of using anything but an original, authentic typeface was simply out of the question.

Well, just as our heroine was about to run herself through the waxer, she remembered something. "Where did I read about a group of type houses that always have every authentic typeface? Something about people who love type. I know, it was in one of those side-ways Mergenthaler ads."

She sprang from her board and tore through her stack of old U&I's. Then she saw it. "That's it! The LetterLovers. It says right here, at a 45° angle, 'if you insist on using only the original design for every face, declare your letterlove. Order your type from a LetterLover.'"

Well, she could practically taste her first egg-nog. "All I need is a little LetterLove. I'll call the nearest LetterLove type house."

So she called. Naturally, they had ITC Extra Funky. In eight weights, roman and italic. He took off for the tropics and never missed a Pina-Colada.

Our heroine? In no time at all she was tooling over the river and through the woods to watch chestnuts roast on an open fire with a dynamite Creative Director from DDBO.

The moral of this little holiday fantasy? When you need a typeface, remember LetterLove and call a LetterLove typographer. Their numbers are listed below. Or call any typographer with a Megenthaler Linotron 202 typesetter. They also have immediate access to any face in the world's most admired typeface collection: the Mergenthaler, Linotype, Stempel, Haas library.

On The Ball Typesetting, 1884 S Santa Cruz Street, **Anaheim, California** 92805, (714) 978-9057
 Composition Systems Inc., 1011 Arlington Blvd., Suite W141, **Arlington, Virginia** 22209, (703) 528-0066
 Dean's Inc., 2211 Maryland Ave., **Baltimore, Maryland** 21218, (301) 366-2224
 Pearson Typographers Corp., 1101 14th, **Berkeley, Illinois** 60163, (312) 449-5200
 Typographic House, 63 Melcher Street, **Boston, Massachusetts** 02210, (617) 482-1719
 Jandon Graphics, Inc., 215 First Street, **Chicago, Illinois** 60618, (312) 463-0847
 Black Dot, Inc., 2855 West Nelson, **Clarinda, Iowa** 51632, (712) 542-5131
 Express Typesetting Co. Inc., 1406 Slocum, **Dallas, Texas** 75207, (214) 741-6497
 Graphic Typology, 1451 Empire Central, Suite 110, **Dallas, Texas** 75226, (214) 630-5661
 Jagars-Chiles-Stovall, Inc., 5531 East University Boulevard, **Dallas, Texas** 75222, (214) 363-5600
 Southwestern Typographers, 2820 Taylor Street, **Dallas, Texas** 75247, (214) 748-0661
 Typeworks of Dallas, 7196 Envy Court, Suite 205, **Denver, Colorado** 80205, (303) 629-6048
 E.B. Typesetting, 1519 Curtis Street, **Denver, Colorado** 80210, (303) 777-5571
 Central Typesetting, 550 West Pearl Street, **Denver, Colorado** 80202, (303) 722-1719
 Willens + Michigan Typo-Service, 1959 East Jefferson Avenue, **Edina, Minnesota** 55435, (612) 831-3014
 Minnesota Graphics, Inc., 4565 West 77th Street, **Edina, Minnesota** 55435, (612) 831-3014
 Fort Worth Lino, 610 South Jennings Street, **Freehold, New Jersey** 07728, (201) 881-2282
 Pulsar Graphics, Inc., 800 Roosevelt Road, Bldg. D, Suite 2, **Grand Rapids, Michigan** 49507, (616) 452-2171
 The Typesetters, 200 Craig Road, **Freehold, New Jersey** 07728, (201) 881-2282
 Composing Room, 800 Kalamazoo S.E., **Grand Rapids, Michigan** 49507, (616) 452-2171
 Southern New England Typographic Service, Inc., 2115 Dixwell Avenue, **Hicksville, New York** 11801, (516) 931-2282
 Island Typographers, 150 Lauman, **Hicksville, New York** 11801, (516) 931-2282
 Tru Font Typographers, Inc., 6 Burns Ave., **Hicksville, New York** 11801, (516) 931-2282
 Professional Typographers, 2502 Robinhood Boulevard, **Houston, Texas** 77005, (713) 524-7549
 Typeworks of Houston, 2520 Robinhood Boulevard, **Houston, Texas** 77007, (713) 861-2290
 Typografiks, Inc., 4701 Nett Street, **Houston, Texas** 77007, (713) 861-2290

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XI Typographers, Inc. 3260 Sul Ross, Suite 100, Houston, Texas 77098, (713) 520-6098
 Roge's Typesetting, 220 North Fulton Street, Indianapolis, Indiana 46202, (317) 632-4521
 Weimer Typesetting Co., Inc. 111 East McCarty, Indianapolis, Indiana 46225, (317) 635-4487
 Elizabeth Typesetting, 26 North 26th Street, Kenilworth, New Jersey 07033, (201) 241-6161
 Letterform Graphics, Inc. 8200 Greensboro Drive No. 403, McLean, Virginia 22101, (703) 893-1313
 Trade Press Typographers, 2244 NW 21 Terrace, Miami, Florida 33142, (305) 633-5241
 Alphagraphics One, 4020 West Florist Avenue, Minneapolis, Minnesota 55416, (612) 926-5979
 The Typehouse + Duragraph, 3030 Second Street North, Milwaukee, Wisconsin 53209, (414) 228-7701
 D87ATEXT+, Central Mail, Route 79 & Tennent Road, Mount View, California 94043, (415) 961-0123
 Frank's Type, Inc. 935F Sierra Vista, Mountain View, California 94043, (415) 961-0123
 Barton Graphics, 3201 Rhode Island Ave., Mount Rainer, Maryland 20822, (301) 779-4664
 Arrow Typographers, 2-14 Liberty Street, Newark, New Jersey 07102, (212) 622-0111
 Ace Typographic Services, Inc. 7 West 36th Street, New York, New York 10011, (212) 807-1750
 American Type Crafters, Inc. 132 West 21st Street, New York, New York 10011, (212) 882-3177
 Characters Typographic Services, Inc. 29 West 38th Street, New York, New York 10018, (212) 221-1565
 Concept Typographic Services, Inc. 416 West 31st Street, New York, New York 10017, (212) 682-3177
 Cromwell Type-Ad Service, 342 Madison Avenue, New York, New York 10017, (212) 682-3177
 Cyber Graphics, 3201 Rhode Island Ave., Mount Rainer, Maryland 20822, (301) 779-4664
 R.R. Donnelley & Sons, 80 Pine Street, New York, New York 10013, (212) 691-2171
 Empire Cold Type, 137 Varick Street, New York, New York 10013, (212) 691-2171
 Expertype, Inc. 300 Park Avenue South, New York, New York 10017, (212) 533-9650
 Film Art Computer Typography (FACT), 29 West 38th Street, New York, New York 10018, (212) 221-1565
 Innovative Graphics International Ltd., 491 Broadway, New York, New York 10012, (212) 226-3481
 One Seven Typographers, Inc. 53 West 36th Street, New York, New York 10018, (212) 243-0404
 Photogenic Graphics, Inc. 116 West 43rd Street, New York, New York 10012, (212) 226-3481
 Saxon Graphics, Inc. 25 West 38th Street, New York, New York 10018, (212) 244-0600
 Maxwell Photographics, Inc. 116 West 43rd Street, New York, New York 10012, (212) 244-0600
 Maxwell Photographics, Inc. 116 West 43rd Street, New York, New York 10012, (212) 244-0600
 Saxon Graphics, Inc. 25 West 38th Street, New York, New York 10018, (212) 244-0600
 SigmaGraphics, Inc. 149 Fifth Avenue, New York, New York 10010, (212) 924-4180
 Sun Light Graphic, 2 East 37th Street, New York, New York 10016, (212) 673-1200
 Topal Typographic Corp./ITC, 27 West 24th Street, New York, New York 10010, (212) 754-9500
 Typographic Directions, 300 Park Avenue South, New York, New York 10017, (212) 673-1200
 TypoGraphics Communications, Inc. 305 East 46th Street, New York, New York 10017, (212) 754-9500
 Zimmering & Zim, 50 West 23rd Street, Norfolk, Virginia 23510, (804) 625-2566
 B.F. Martin Inc. 344 West Butte Street, North Haven, Connecticut 06473, (203) 239-4467
 Spartan Typographers, 530 Washington Avenue, Oakland, California 94612, (415) 836-0933
 Denver Reese Typesetting, 212 West Street, Philadelphia, Pennsylvania 19107, (215) 896-2696
 John C. Meyer & Son, Inc. 2602 East Livingston Street, Philadelphia, Pennsylvania 19123, (215) 923-9000
 Typographic Services, Inc. 9100 Pennsauken Highway, Philadelphia, Pennsylvania 19107, (215) 923-9000
 Waldman Graphics, Inc. 432 North 6th Street, Philadelphia, Pennsylvania 19123, (215) 923-9000
 Nassau Typographers, Inc. 111 Express Street, Pleasantville, New York 11803, (516) 433-0100
 Guild Concepts, 1027 Arch Street, Pleasantville, New York 11803, (516) 433-0100
 Letra Graphics, 9234 North Country Club Road, Pleasantville, New York 11803, (516) 433-0100
 Ad Type Graphics, Inc. 364 Manville Road, Pleasantville, New York 11803, (516) 433-0100
 Boyer & Brass, Inc. 4011 Power Inn Road, Sacramento, California 95826, (916) 736-2222
 Boyer & Brass, Inc. 2559 Kettner Blvd., San Diego, California 92101, (714) 238-1525

Tom Buhl Typographers, 621 Chapala Street, Suite A, Santa Barbara, California 93101, (805) 965-7347
 May Printing Company, 221 Lincoln Avenue, S.E., St. Cloud, Minnesota 56301, (612) 251-4303
 Typographic Sales, Inc. 1035 Hanley Industrial Court, St. Louis, Missouri 63144, (314) 968-6800
 Ad Print, 1902 West Kennedy, Suite 201, Tampa, Florida 33609, (813) 251-0502
 George Hall Typography, 3417 West Lenon Street, Tampa, Florida 33609, (813) 870-1862
 American Composition of Toledo, 1445 North Summit Street, Toledo, Ohio 43606, (419) 255-1250
 Britto Inc. 809 South Denver, Tulsa, Oklahoma 74120, (918) 584-1418
 Typo Photo Graphics, Inc. 525 East Sixth Street, Waterbury, Connecticut 06706, (203) 755-0109
 P & M Typesetting, 1854 Baldwin Street, Waterbury, Connecticut 06706, (203) 755-0109
 Continental Typographics, 6319 DeSoto Avenue, Suite F, Woodland Hills, California 91367, (213) 703-6151
 York Graphics Services, Inc. 3600 West Market Street, York, Pennsylvania 17404, (717) 792-3551

Happy Holidays, LetterLovers!

Here are 34 new typefaces from Mergenthaler Linotype.

Dominante is a classic serif typeface, designed in 1959 by Johann Schweitzer and licensed to Ludwig and Mayer. While it gives the impression of being especially slender and condensed, the wide counters of Dominante's lower case characters make for good legibility.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room, and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle, in which effort, not being a man of a strong imagination, he failed.

'A merry Christmas, uncle! God save you!' cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach. 'Christmas a humbug, uncle! You don't mean that, I am sure.' 'I do, Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will, every idiot who goes about with "Merry Christmas" on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!'

Text is typeset in Dominante Roman, Italic and Bold typeface.

Once again, as in every issue of U&I, we're adding to our typeface collection. Any face you see here, and all the new releases from ITC, are available, right now, from our LetterLover type houses. So give one a call. In keeping with the holiday spirit, we've set our type samples using selections from "A Christmas Carol" by Charles Dickens.

In 1937 professor Georg Trump created the Schadow family with many characteristics of slab serif faces. To meet photosetting requirements, the family had to be redesigned. Moreover, D. Stempel AG added some new weights: medium, medium italic, bold italic, black italic and black condensed. This substantial enlargement of the series made it necessary to give the family a new name: Stempel Schadow.

Text is typeset in Stempel Schadow Light, Light Italic, and Bold Italic typeface.

Walter Tiemann created the Tiemann typeface for D. Stempel AG in 1923. In 1981, the renowned typeface designer, Adrian Frutiger, undertook to adapt the face to phototypesetting machines. He took the assignment for the famous German weekly "Die Zeit."

The original Caledonia was created by W.A. Dwiggin, dean of American book and typeface designers. By combining elements of the Scotch typeface with the spirit of the nineteenth-century style, still the spirit of the 1930's, Mergenthaler Linotype has returned to Dwiggin's original drawing to add more weights and adapt the face for photosetting. The result is New Caledonia.

Text is typeset in New Caledonia Semi-Bold and Semi-Bold Italic typeface.

Linotype Walbaum is a Didone face created by J.E. Walbaum as early as 1800. Today, the Walbaum face, a fine specimen of the nineteenth-century style, still holds a considerable share of market. In 1960, D. Stempel AG started producing Linotype matrices of the face and in 1981 they released a version for phototypesetting.

'A Merry Christmas to us all, my dears. God bless us! Which all the family re-echoed. 'God bless us every one!' said Tiny Tim, the last of all. 'Spirit,' said Scrooge, with an interest he had never felt before, 'tell me if Tiny Tim will live.' 'I see a vacant seat, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the Future, none other of my race,' returned the Ghost, 'will find him here. What then? If he be like 'No, no,' said Scrooge, 'they are not torn down, rings and all. They are here: I am here: the shadows of the things that would have been, folding His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them. 'A merry Christmas, Bob!' said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. 'A merrier Christmas, Bob, my good fellow, than I have given you, for many a year! I'll raise your salary, and endeavour to assist your struggling family, and buy another coal-scuttle before you dot another i, and buy another coal-scuttle before you dot another i, Scrooge was better than his word. He did it all, and a second more, and to Tiny Tim, who did NOT die, he was any other good old city, town or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them. His own heart laughed, and that was quite enough for him. He had no further intercourse with Spirits, but lived in that respect upon the Total Abstinence Principle, ever afterwards and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God Bless Us, Every One!

Text is typeset in Linotype Walbaum Roman and Italic typeface.

Text is typeset in New Caledonia Roman and Italic typeface.

Caledonia, New Caledonia and Stempel Schadow are trademarks of the Eltra Corporation.

When Scrooge awoke, it was so dark that, looking out of bed, he could scarcely distinguish the chamber. Suddenly the church clock tolled a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, the curtains of his bed were drawn aside, and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them.

'Are you the Spirit, sir, whose coming was foretold to me?'

'I am!'

'Who, and what are you?'

'Long past?' inquired Scrooge: observant of its dwarfish stature.

'No. Your past. The things that you will see with me are shadows of the things that have been. They will have no consciousness of us. Rise and walk with me.'

'Come in! Come in! and know me better man! I am the Ghost of Christmas Present. Look upon me! Scrooge reverently did so. It was clothed in one simple deep green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare. Its feet were also bare, and on its head it wore no other covering than a holly wreath set here and there with shining icicles. Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air.

'Never.'

'Have never walked forth with the younger members of my family, meaning (for I am very young) my elder brothers born in these later years?'

'I don't think I have. I am afraid I have not. Have you had many brothers, Spirit?'

'More than eighteen hundred.'

Text is typeset in Tiemann Light and Roman typeface.

Introducing "Rainbow Bass:" A little bit of Saul joins the Mergenthaler, Linotype, Stempel, Haas library.

Anyone even faintly familiar with American graphic design knows the name Saul Bass. In fact, you could argue that every person in the world is familiar with his work. Who, after all, has never seen his bell logo, designed for American Telephone and Telegraph?

Now Mr. Bass has applied his considerable talent to a new typeface design. The result is Rainbow Bass™. It's a new and exciting headline face, in one weight, licensed exclusively to Mergenthaler Linotype.

Working with type is nothing new to Saul Bass, of course. One need only look at his new logo design for Minolta. His album cover designs. His work that has appeared in such publications as Fortune, The New York Times and the National Observer.

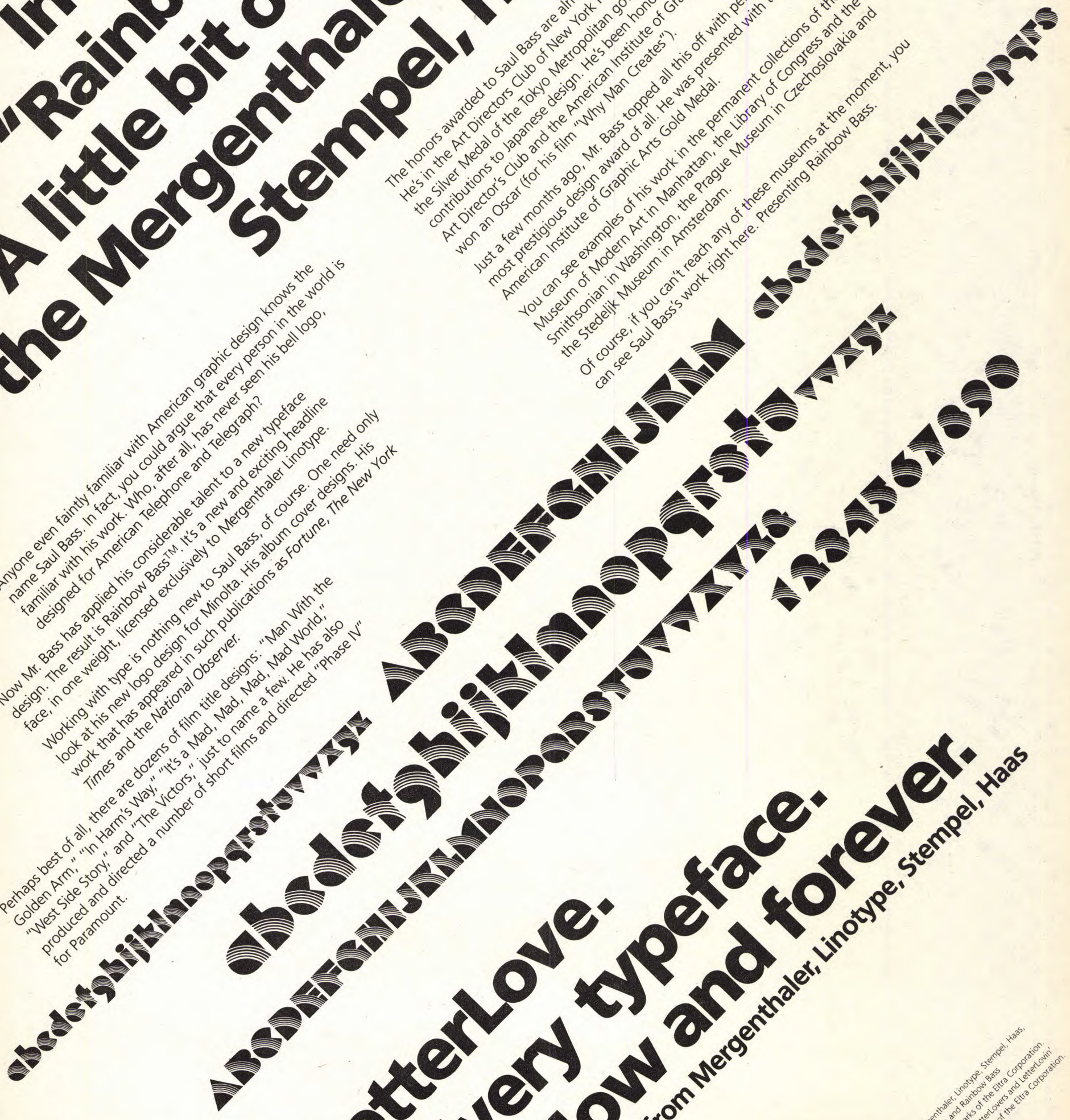
Perhaps best of all, there are dozens of film title designs: "Man With the Golden Arm," "In Harm's Way," "It's a Mad, Mad, Mad, Mad World," "West Side Story," and "The Victors," just to name a few. He has also produced and directed a number of short films and directed "Phase IV" for Paramount.

The honors awarded to Saul Bass are almost as impressive as his work. He's in the Art Directors Club of New York Hall of Fame. He's received the Silver Medal of the Tokyo Metropolitan government for his contributions to Japanese design. He's been honored by the Los Angeles Art Director's Club and the American Institute of Graphic Arts. He's even won an Oscar (for his film "Why Man Creates").

Just a few months ago, Mr. Bass topped all this off with perhaps the most prestigious design award of all. He was presented with the American Institute of Graphic Arts Gold Medal.

You can see examples of his work in the permanent collections of the Museum of Modern Art in Manhattan, the Library of Congress and the Smithsonian in Washington, the Prague Museum in Czechoslovakia and the Stedelijk Museum in Amsterdam.

Of course, if you can't reach any of these museums at the moment, you can see Saul Bass's work right here. Presenting Rainbow Bass.



LetterLove. Every typeface. Now and forever.

Only from Mergenthaler, Linotype, Stempel, Haas

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New Caledonia
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Italic
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 abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Semi-Bold
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 abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Semi-Bold Italic
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New Caledonia Bold
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New Caledonia Bold Italic
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 abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Black
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New Caledonia Black Italic
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Stempel Shadow Light
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Stempel Shadow Italic
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Stempel Shadow
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Stempel Shadow Italic
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Stempel Shadow Medium Italic
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Stempel Shadow Bold
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Stempel Shadow Bold Italic
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Stempel Shadow Black Italic
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ITC Caslon 224 Book
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ITC Caslon 224 Black Italic
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Tiemann Light
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Tiemann
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Rainbow Bass
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Linotype Walbaum
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Linotype Walbaum Italic
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Dominante
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 abcdefghijklmnopqrstuvwxyz 1234567890

Dominante Italic
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Dominante Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

LetterLove.
Every typeface.
Now and forever.

Only from Mergenthaler, Linotype, Stempel, Haas

Have a good holiday. And, if you'd like to talk to one of our LetterLovin' type specialists, or if you want additional sample settings, call toll-free 800-645-5764, in New York State, 800-832-5288, or write: **Mergenthaler Linotype Company, Attn: Type Sales, 201 Old Country Road, Melville, New York 11747.**

Mergenthaler, Linotype, Stempel, Haas, are trademarks of the Eltra Corporation. LetterLove, LetterLovers and LetterLovin' are servicemarks of the Eltra Corporation.

Fortunately... we're introducing only 18 new Letragraphica® typefaces!

After all, your job is tough enough. You definitely don't need the "team" pushing their favorites. You already appreciate the fact that many of these styles are brand new — not available anywhere except on Letragraphica sheets, or that many are additions to already popular families. So it's our fond hope that only you see this ad and ask for Letraset's new "art-i-facts" brochure. You should be in charge of headlines, not headaches.

I.T.C. Benguiat
Gothic Medium

Tarragon

Delphin
No. 2

Charter

Cabarga Cursiva

FRANKFURTER
INLINE

Magnus Bold

M. G. B. PATRICIAN

Schneidler
Old Style

Gillies
Gothic Extra Bold
Shaded

Squire Bold

Shelley

Crillee
Light Italic

Aura Script

Jenson Old Style
Bold Condensed

New
Letraset
art-i-facts
Brochure



This full color brochure features all the new Letragraphica Typefaces, new Architectural Symbol Sheets and new PANTONE® Colors Graduated on Papers and Overlay. You can pick one up at any Letraset Art Materials Dealer.

Italian
Old Style

Van Dijk

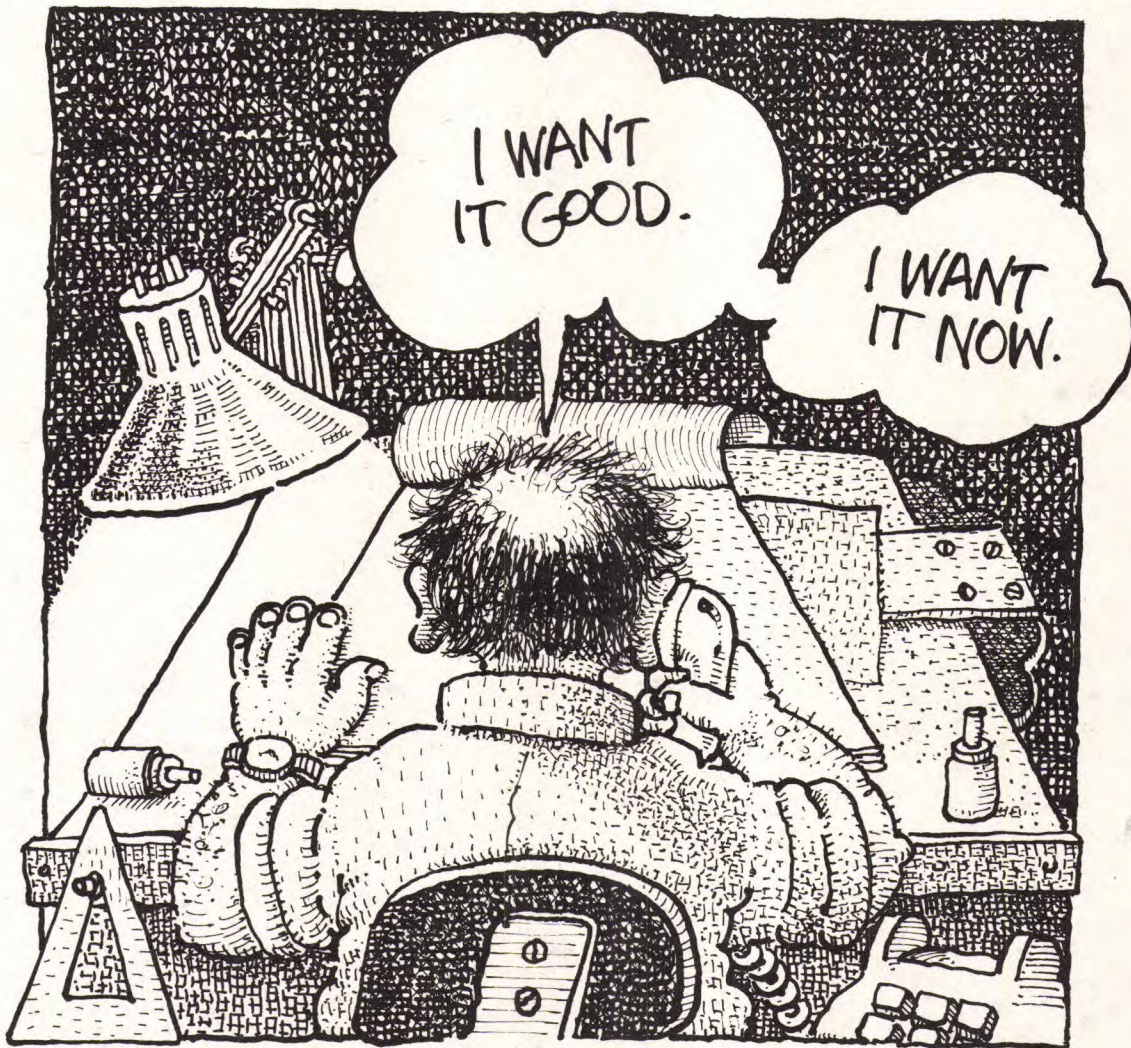
Lindsay



Letraset™
Letraset USA Inc.
40 Eisenhower Drive
Paramus, NJ 07652
⊗ ESSELTE LETRASET

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

MAKING ART DIRECTORS HAPPY ISN'T SO HARD. THEY ONLY WANT TWO THINGS.



You think you've got a roster full of tough clients? Look in a mirror and get a peek at one of ours.

Advertising people can be some of the most demanding, exacting, pickiest, critical, stubborn types in the world. That's why we like working for them.

They set their standards high, and so do we. We are the Advertising Typographers Association. The ATA,

for short. Last minute rush jobs, hard-to-find type faces and "it's not right until I like it" production managers do not faze us.

Additionally, all ATA members must pass an exceptionally tough set of standards that include typesetting technology, quality of work and business ethics.

You can't please all the people all the time. But, if you expect to work

for our customers, you damn well better try.

ADVERTISING TYPOGRAPHERS ASSOCIATION

461 Eighth Avenue, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

ADVERTISING SPOKEN HERE

ATA MEMBERS: Atlanta, Georgia Action Graphics, Inc. Bloomfield, Connecticut New England Typographic Service, Inc. Boston, Massachusetts Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. Cedar Rapids, Iowa Type 2, Inc. Chicago, Illinois J.M. Bundscho, Inc.; RyderTypes, Inc.; Total Typography, Inc. Cincinnati, Ohio Typo-Set, Inc. Cleveland, Ohio Bohme & Blinkmann, Inc. Columbus, Ohio Dwight Yaeger Typographer Dallas, Texas Jaggars-Chiles-Stovall, Inc.; Southwestern Typographics, Inc.; Typography Plus, Inc. Dayton, Ohio Craftsman Type Incorporated Detroit, Michigan The Thos. P. Henry Company; Willens+Michigan Corp. Grand Rapids, Michigan Acraforms, Inc. Houston, Texas Typografiks, Inc. Indianapolis, Indiana Typoservice Corporation Kansas City, Missouri Western Typesetting Company Los Angeles, California Andresen Typographics; Typographic Service Co., Inc. Memphis, Tennessee Graphic Arts, Inc. Miami, Florida Wrightson Typesetting, Inc. Minneapolis, Minnesota Dahl & Curry, Inc.; Type House+Duragraph, Inc. Newark, New Jersey Arrow Typographers, Inc. New Orleans, Louisiana Martin/Greater Film Graphics, Inc. New York, New York Advertising Agencies/Headliners; Royal Composing Room, Inc.; Tri-Arts Press, Inc. Norwalk, Connecticut Norwalk Typographers, Inc. Philadelphia, Pennsylvania Armstrong, Inc.; Typographic Service, Inc. Phoenix, Arizona Mornieu Typographers, Inc. Pittsburgh, Pennsylvania Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. Portland, Oregon Paul O. Giesey/Adcrafters, Inc. Rochester, New York Rochester Mono/Headliners San Diego, California Central Typesetting, Inc. San Francisco, California Headliners/Identicolor, Inc. Seattle, Washington Thomas & Kennedy Typographers, Inc.; The Type Gallery, Inc. St. Joseph, Michigan Type House, Inc. St. Louis, Missouri Master Typographers, Inc. Syracuse, New York Dix Typesetting Co., Inc. Tampa, Florida Century Typographers Montreal, Canada McLean Brothers, Ltd. Toronto, Canada Cooper & Beatty, Ltd. Winnipeg, Canada B/W Type Service, Ltd. Brisbane, Australia Savage & Co. Victoria, Australia Davey Litho Graphics Pty. Ltd. Brussels, Belgium Graphiservice London, England Filmcomposition Gothenburg, Sweden Fototext/Typografen AB Stockholm, Sweden Typografen AB Frankfurt, West Germany Layoutsetzerei Typo-Gartner GmbH Stuttgart, West Germany Layout-Setzerei Stulle GmbH

Universally



TM

The Universal
Quadrifont™ sets
eleven languages

- French
- German
- Spanish
- Portuguese
- Italian
- Swedish
- Danish
- Finnish
- Norwegian
- Dutch
- English

Universal

Shown in MA 55

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The following font schemes are additional language applications available for the Quadrifont

Cyrillic

Shown in HE C 55

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Devanagari

Shown in Script DV 55

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East Europe

Shown in PLH 45

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English

Shown in AO 65

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Greek

Shown in APG 55

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Gurmukhi

Shown in GM 55

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Maltese

Shown in HE 56

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Serbian

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ITEK language applications for the
Quadrifont™ phototypesetter
systems are available in over 75
type families and over 356 type
face styles.
Ask for our current type style listing.

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THE FABULOUS FIFTY — \$49.95

Fifty fabulous books of fantastic camera-ready art at a phenomenal price for the budget-minded shop. A tremendous value at a fraction of their former price. A hard working collection of more than 1000 illustrations in fifty 5x8 inch books — all ready to clip and paste at less than 6 cents each. The fifty books and titles are from recent libraries and this art offer is hard to resist. You'll use the art effectively in ads, booklets, bulletins, newspapers, magazines, circulars, catalogs, posters, direct mail, P.O.P., TV, AV, etc. It's all black and white line art — no half-tones — and guaranteed quality art and reproduction. Our supply is limited so order early. Use the order form at right and save even more by enclosing a check with order and we'll absorb all UPS shipping charges. Or better yet, buy the 1977 library and the Fabulous Fifty — both for only \$100.

1977 LIBRARY ONLY \$69.95

Final closeout with the original price cut to less than half to move out quickly. All remaining 1977 libraries of "Clip Books of Line Art!" Complete sets of 48 different titles along with illustrated miniature indexes on many, but not all. A hard-working collection of vibrant Volk Art — many of the 48 titles shown at right. About 1000 all different illustrations — all ready to clip and paste — at less than eight cents each. About \$1.55 for an entire book! Handsome ready-to-use art crams each of the 480 pages with each 5x8-inch page impeccably lithographed on one side of glossy "Kromekote" repro stock. If you're in a budget bind (and who isn't?) you find instant relief with Volk art — with better looking graphics in the bargain. Our supply is limited so please order now while you're thinking about it. Please use order at right.

VOLK ART, INC.

- CIRCLE BONUS BOOK NUMBERS BELOW
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|---------------------|------------------|
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| Villains #342 | Farm #772 |
| Symbols #344 | Summer #774 |
| Switches #346 | Groups #776 |
| Hands #348 | Medicine #778 |
| Ad Starters #350 | Autumn #780 |
| Design Devices #352 | Homemaker #782 |
| Little Guy #354 | Christmas #784 |
| The Year #356 | Executives #786 |
| Little Gal #358 | Handyperson #788 |
| Drop-Ins #360 | Family #790 |
| Borders #362 | Autos #792 |
| Spring #339 | Sports #771 |
| Wedding #341 | Outdoor #773 |
| Holidays #343 | Tourism #775 |
| Telephones #345 | Law & Order #777 |
| Office #347 | Yesterday #779 |
| Service #349 | Industry #781 |
| Mail #351 | Sports #783 |
| Hobbies #353 | Food #785 |
| Winter #355 | Science #787 |
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| Holidays #359 | Education #791 |
| Graphic Arts #361 | Sales #793 |

P.O. Box 72A, Pleasantville, NJ 08232

- Please send items checked below.
- My check is enclosed - you absorb shipping. (Checks drawn on US bank only - N.J. add 5% Sales Tax)
 - Charge my active, established account, plus shipping.
- Call toll free - C.O.D. - 800-257-5377.
- 12 MONTHS PLUS BONUSES...
 - QUARTERLY 55.00
 - ANNUALLY 199.95
 - FABULOUS FIFTY 49.95
 - 1977 LIBRARY 69.95
 - BOTH FABULOUS FIFTY AND 1977 LIBRARY... 100.00

Firm Name _____

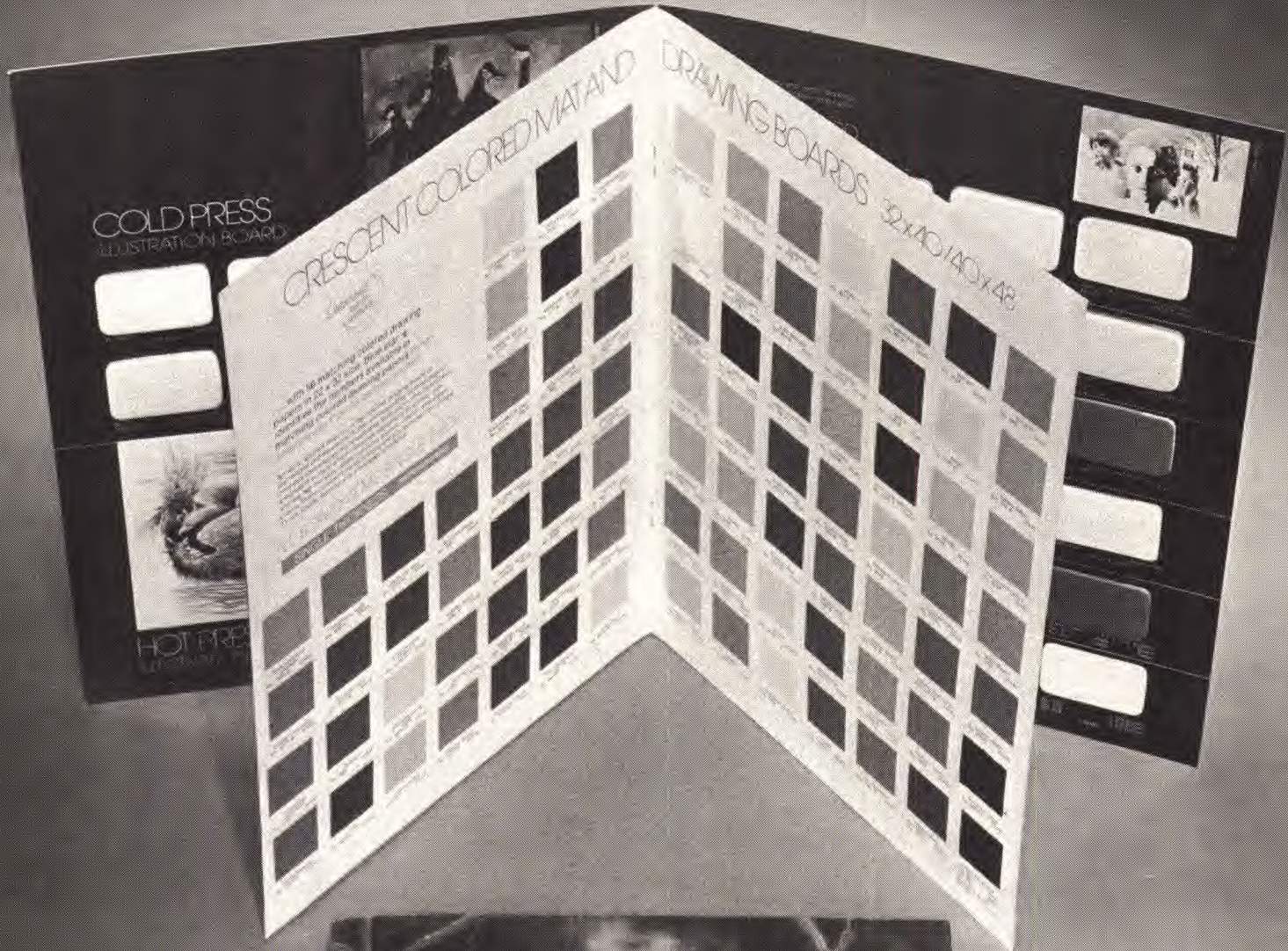
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Street Address for UPS _____

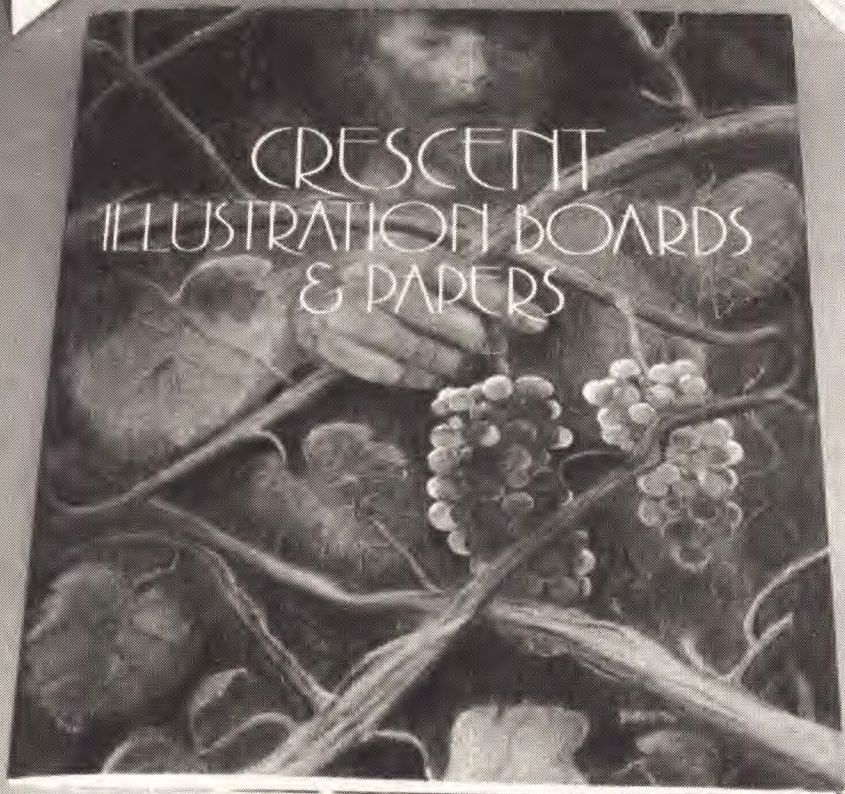
City, State, Zip Code _____

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NEW CRESCENT ILLUSTRATION BOARDS & PAPERS



SEND
FOR FREE
SAMPLE
CATALOG



CRESCENT CARDBOARD COMPANY, P.O. BOX XD, 100 W. WILLOW ROAD, WHEELING, ILLINOIS 60090

HOW TO TURN A RUN-OF-THE-MILL TYPESETTER INTO A PROFESSIONAL TYPOGRAPHER

The difference between a typesetter and a professional typographer is about the same as the difference between a beginning piano player and a concert pianist. It's the level of skill that makes the difference.

That is not to say that a typesetter can't become a typographer. There are actually some fairly simple rules to follow:

1. Purchase the latest equipment. Then purchase it again. And again.

Typesetting equipment is constantly changing. The professional typographer insures his customers get the benefit of the latest technologies by purchasing state-of-the-art equipment. Then replacing it when it becomes outdated three years later.

2. Dedicate years to learning the craft of typesetting.

In a few weeks you can learn the rudiments of typesetting on today's computerized systems. But that is not to say you can create quality type. It takes years to learn the craft of typography. To learn how to kern,

where to break lines, to character fit, to create color on the page, and avoid rivers. Learning how to do it yourself isn't enough. You have to be willing to train your employees to do it as well.

3. Invest constantly in new type faces for your library.

One sure fire way to tell a typographer from a typesetter is by the size of his library. A typographer has an extensive selection of type available. And he's always investing in more.

The next time you order type, go with the pros. Call your local TIA member.

For more information about TIA, phone or write:

TIA

Typographers International Association

2262 Hall Place Northwest
Washington, D.C. 20007
Phone (202) 965-3400

4. Hire extra people to insure you can deliver when the client needs it—even if you're up to your earlobes in work.

It's expensive to offer superior service. To have enough people on hand to handle the customer's crash project. But that's a price you pay when you become a professional typographer. After all, what good is the great type if it's delivered too late?

5. Exchange ideas and expertise with other typographers by joining TIA.

The mark of a true typographer is a TIA membership. The Typographers International Association is committed to professional, quality typesetting. Our member typographers work together to insure that you get the best possible service. At the lowest possible price.



Fust wins suit. Gutenberg loses shirt.

It's an old story. The businessman versus the artisan. Progress versus the almighty buck.

In this case our story starts in 1450. Gutenberg is working day and night, going without food and sleep. He's obsessed, driven, and totally naïve about money. His only concern: getting a couple of hundred Bibles printed.

Enter the unscrupulous banker. The unprincipled villain, John Fust.

Fust offers to loan Gutenberg 800 guilders. All he wants for collateral is Gutenberg's press, the type, and whatever Bibles have been produced.

Gutenberg goes for the deal hook, line, and proverbial sinker.

1455. Gutenberg finds himself in court. And guess who's the judge? Another Fust. If that's not bad enough, Gutenberg's foreman, Peter Schoeffer, is in love with John Fust's daughter.

So Fust ends up with Gutenberg's type, his press, and 200 printed Bibles. Schoeffer ends up with Fust's daughter, and a new boss.

Gutenberg ends up on the street. 13 years later he dies in abject poverty.

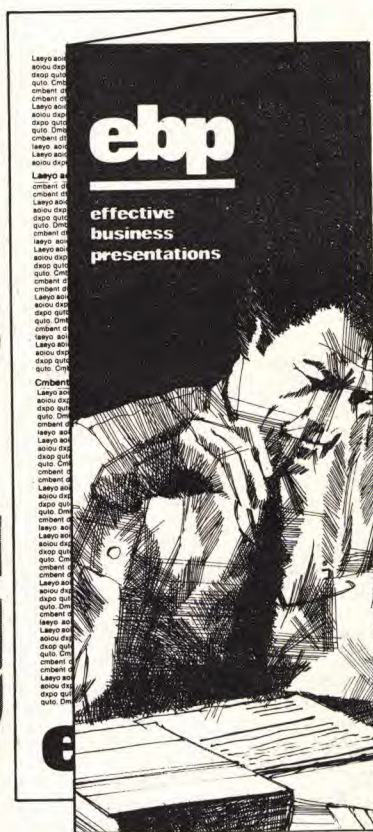
So what's the point of all this? Simply this. If you can't take advantage of your typesetter, who can you take advantage of?

AldusType Studio, Los Angeles.

**Reduced art budget? Staff cuts?
Work overloads? Creative fatigue?
Tight deadlines?**

Reach for Clipper!®

Clipper Creative Art Service®... the best friend an overworked visual communicator ever had!



Especially in today's economy, you need *Clipper* — world's leading camera-ready art and idea service.

Every month, *Clipper* brings you scores of illustrations created by America's top professionals at a fraction of the cost you'd normally have to pay. B&W illustrations in a wide variety of subjects, styles and techniques. Plus special-effect photos, symbols, decorative headings, borders, mortices and more.

Plus, to save you creative time, every *Clipper* issue includes 8 full pages of demonstrations — visual suggestions for using the art in brochures, folders, covers, ads, sportswear, promotions, signage, letterheads, AV/TV slides and more. All layouts have copy, art and

headlines in position. Not that you'll use them as is, but they're great idea starters to help solve tight deadlines.

Always fresh, contemporary, inspiring. *Clipper* art never repeats itself. It's all crisp, beautifully rendered and selected for usefulness. *Clipper* also anticipates the seasons well in advance to give you ample time for future projects.

12 Issues a year, 24 big pages in each. A *Clipper* annual subscription includes 12 monthly *Clipper* issues, 3 monthly pictorial indexes, a Cross Reference Index (of our art library), vinyl binders, plus 12 monthly issues of "Clip Bits," the "how-to" magazine supplement.

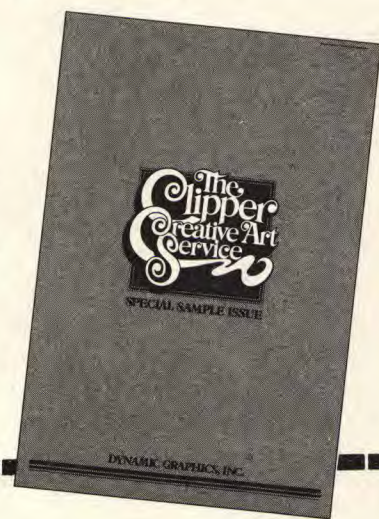
World's largest commercial art library — yours free! *Clipper's* art library contains 10 years and more than 8,000

individual illustrations. All are cataloged and cross referenced for your use, *without charge*. You pay only a modest postage and handling fee to use this exclusive *Clipper* subscriber service.

Will you like Clipper? We're convinced you will. But try *Clipper* yourself and see. Simply complete and mail this coupon. We'll send you a Special Sample Issue containing more than \$11,000 of original *Clipper* art. Use it. Let it stimulate and inspire you. Then decide whether *Clipper* is for you. No risk. If you decide you can't use *Clipper*, simply cancel your order within 15 days and owe nothing.

MAIL THIS COUPON TODAY FOR FREE TRIAL ISSUE

Dynamic Graphics, Inc.
6000 N. Forest Park Dr., P.O. Box 1901
Peoria, IL 61656-1901



You get all this with *Clipper* ... for less than \$1 a day!

free trial issue



Yes! I'd like a FREE TRIAL ISSUE of *Clipper*®. So enter my order for a one-year, 12-issue subscription to *Clipper Creative Art Service*® at \$29.50 per month, plus postage and handling from Peoria, IL (USA). After the first 12 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month). However, first send me the FREE TRIAL ISSUE, which I may review and use. If I decide that *Clipper* is not for me, I may cancel this order within 15 days, keep the FREE ISSUE and owe nothing. Otherwise, I agree to complete payment as follows:

- I prefer to SAVE 3% of the subscription price by prepaying. Please bill me now.
- Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

(Note: this offer applies in North America only.)

ATTENTION (please print or type) _____

TITLE _____

COMPANY (if applicable) _____

STREET _____ P.O. Box (if assigned) _____

CITY _____ STATE _____ ZIP (for street) _____ ZIP (for P.O. Box) _____

TYPE OF BUSINESS _____ BUSINESS PHONE (area code) _____

AUTHORIZED BY (signature & title) _____

FOR OFFICE USE _____ ULC1282

MAIL TO:  Dynamic Graphics, Inc.
6000 N. Forest Park Dr., P.O. Box 1901
Peoria, IL 61656-1901

In Japan it's: カラー・イメージの世界に「強い味方」

In Germany it's: Der neue Weg zum mehrfarbigen Layout

In the U.S. it's: **THE BEST COLOR COMP
THIS SIDE OF A FINAL PROOF**

A WORLDWIDE SYSTEM

In the U.K., art directors no longer ask for a comprehensive. They specify "Make a Chromatec." There must be a lot of good reasons why artists and designers all over the world are using Chromatec to comp their designs. There are. Listen to this:

MATCH ANY COLOR

Chromatec uses inks with the same pigments the pressmen will be using. The inks are color matched to standard ink color systems. The precise color you specify is the color you will get. Opaque or transparent. Including fluorescents and metallics.

ON PRESS STOCK

Chromatec puts your comp on the very same stock on which you'll print the finished job. Coated or uncoated paper. Film. Foil. Almost any flat surface. Even lightly textured surfaces.

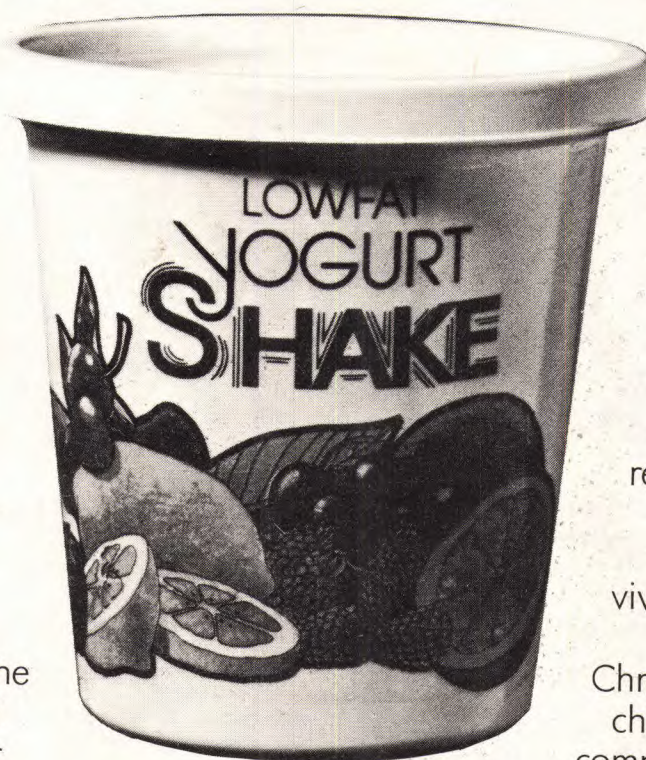
Your Chromatec comp is an ink-only image on stock. No colored film overlays to dull colors or obscure type. No felt tip "squeaky" renderings. No paste-on galley proofs. That's why a Chromatec comp looks like a finished printed piece. We've fooled experts. You will amaze your clients.

WAIT—THERE'S MORE

How many times have you wanted transfer lettering in a special color? Chromatec gives it to you in any type, style, size or color, and you'll never run out of E's. Tired of wasting board time by rendering the same client logo over and over?

Chromatec makes logos, insignia, service marks, any color, in the sizes you use most, ready to rub off instead of draw on. Think of the time you'll save.

Want more? Chromatec is also ideal for creating camera-ready art, T.V. cells, or overhead projection slides. Colors will photograph true and project vividly. Further, there is no better way to make 3-D mockups. Chromatec comps do not crack or chip, even when going around a compound curve or a sharp corner.



**CHROMATEC
OR PRINTED JOB?**
(only your printer will know for sure).

COMPS WHICH LOOK LIKE PRINTING

The best way to present a graphic idea has always been in finished form. Now Chromatec allows you to comp your designs in a form that looks like printing. No wonder most people refer to it as a proof rather than a comp. Give your ideas the presentation quality they deserve. Give them Chromatec.

For further information
or the name
of your dealer
CALL TOLL FREE:

800-323-9752



CHROMATEC
proofs the design.

**"\$375 for type?
But the space only costs \$750!"**



Type bills are driving everyone crazy. Up, up they go — with no ceiling in sight. But your client doesn't want to know about that. He wants to know why his catalog cost so much. And why type for a trade ad costs almost as much as the space. And you're caught in the middle. Your client's steaming and you're struggling to make a buck.

But Arnold & Debel can help. With advertising quality type at prices that remind you of the good old days. Prices the big shops can't even remember. And we operate around the clock. Give us a try, call Ivani Debel today at 889-3711. You have nothing to lose except outrageous type bills!

AD

ARNOLD & DEBEL INC.
TYPOGRAPHERS
 270 MADISON AVENUE
 NEW YORK, N.Y. 10016
 (212) 889-3711

**Worn
Again!**

**Born
Again!**

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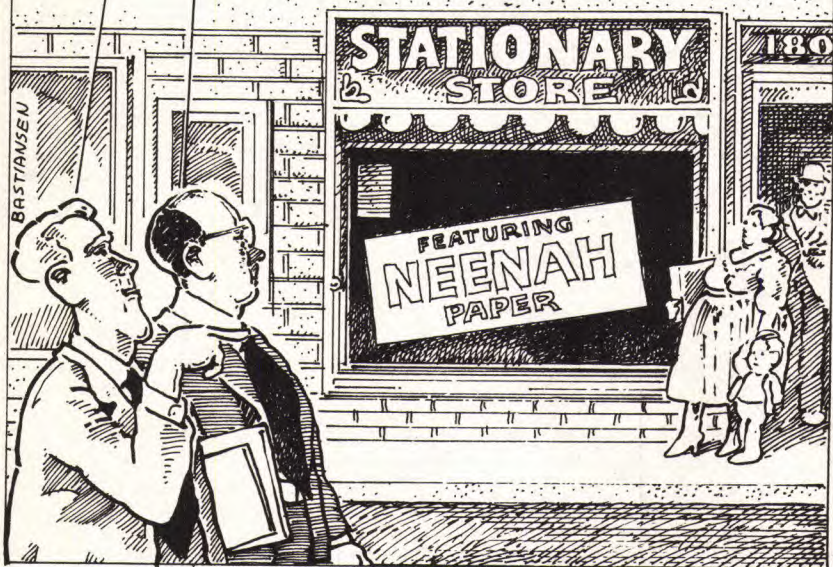
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現在われわれは一大国内戦争のさなかにあり、これによりこの国家が、あるいはまた、このような精神にはぐくまれ、このように献げられたあらゆる国家が、永続できるか否かの試練を受けているわけであり、われわれはこの戦争の一大激戦の地で相会しています。われわれはこの国家が永らえるようにと、ここでその生命を投げ出した人々の、最後の安息の場所として、この戦場の一部を献げるために来たのであります。われわれがこのことをするのはまことに適切であり適当であります。
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Translation by Yasaka Takagi in "Lincoln's Gettysburg Address in Translation" compiled by Roy P. Basler, Published by Library of Congress, 1972, ISBN 0-8444-0018-1

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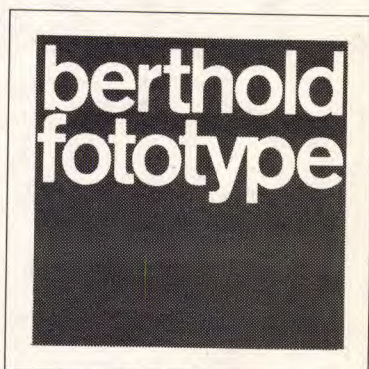
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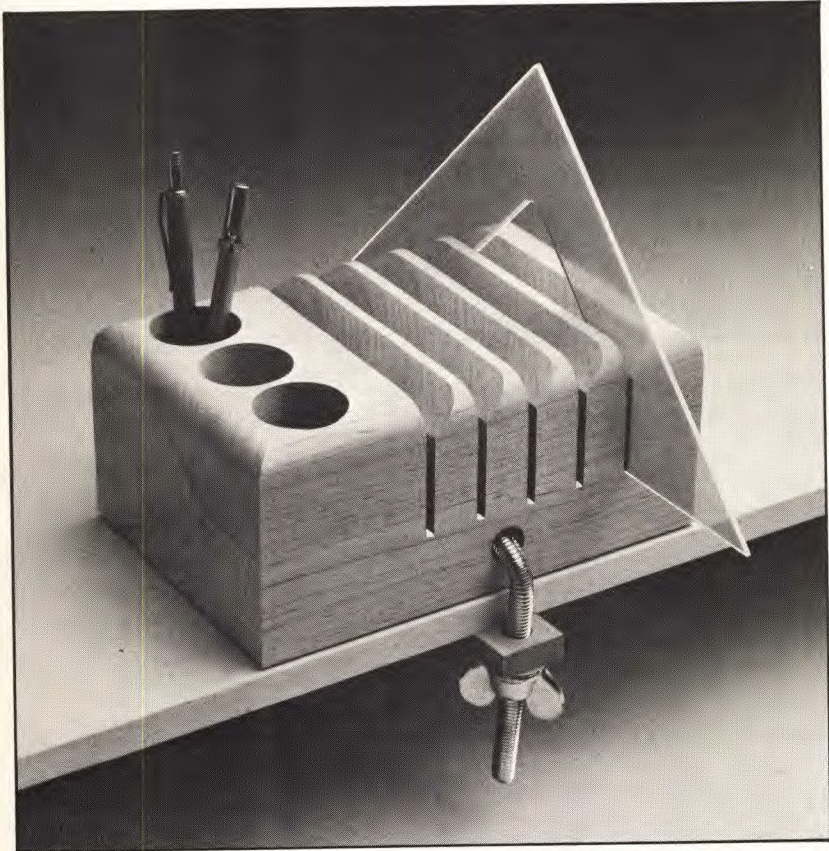
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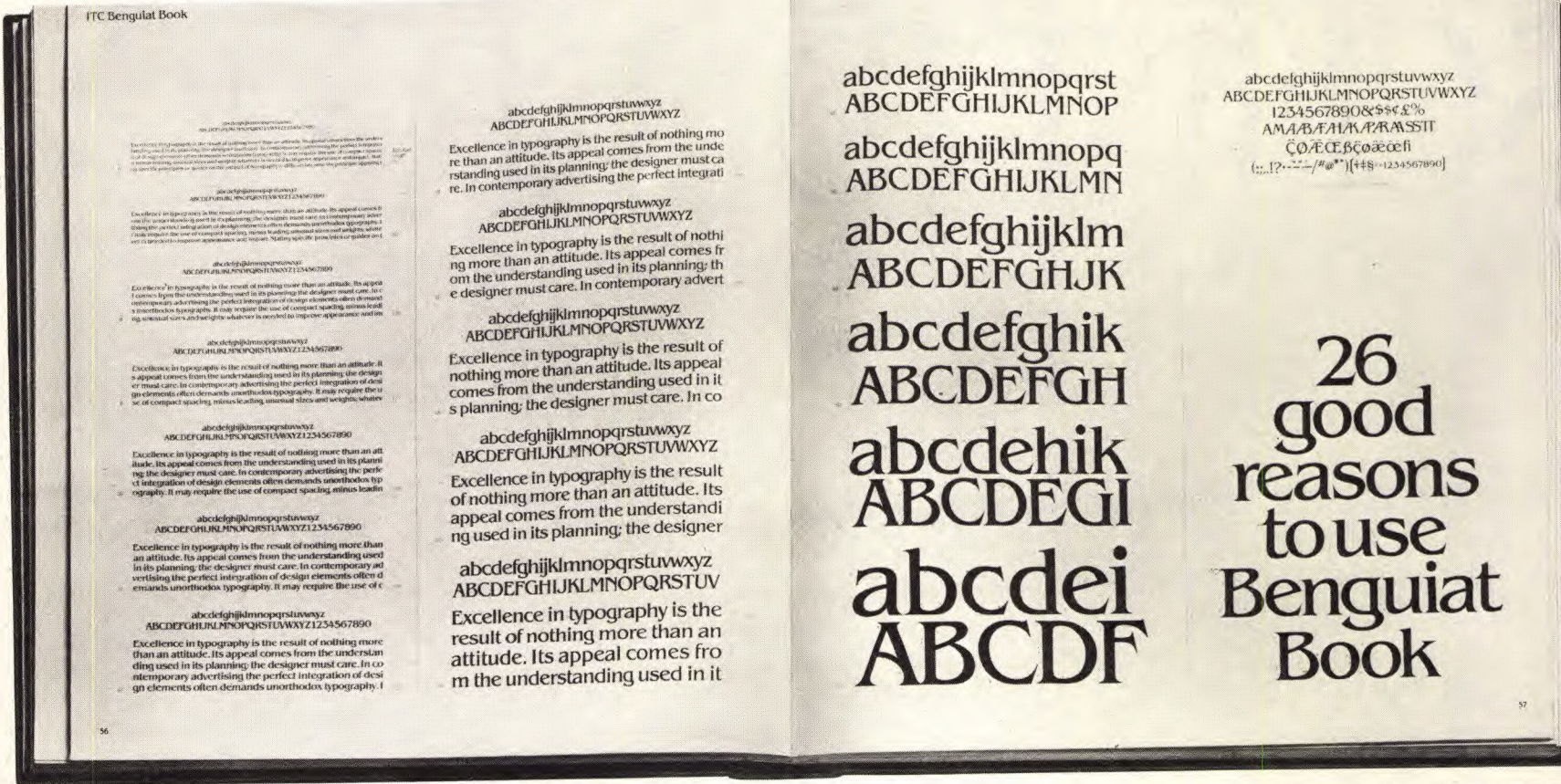
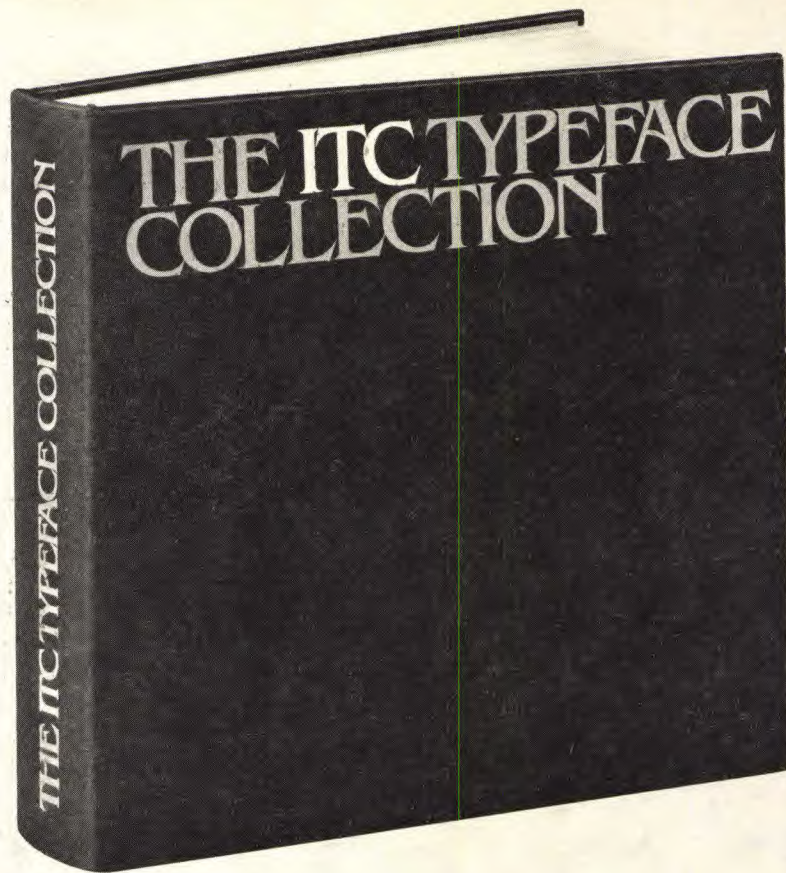


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**TYPOGRAPHIC
 TREASURES:**
 SELECTIONS FROM THE WORK OF
**PROFESSOR
 F. H. ERNST
 SCHNEIDLER**
 FEB. 7—MARCH 25

Professor F. H. Ernst Schneidler is considered to be one of the foremost type designers, calligraphers and typographic designers of the first half of this century. In 1920 Professor Schneidler started teaching at the Stuttgart Kunstgewerbeschule where his tenure was to last almost thirty years. In 1921 he founded his private press, "Juniperus-Press." A collection of his work, "Der Wassermann," was begun in 1925, hidden due to political circumstances in 1933, and finally published in 1945 in a limited edition of only 70 sets. "Der Wassermann," a much treasured work, is one of the outstanding rarities in the graphic arts today. The exhibition, which is selected from a folio of 700 sheets, includes a wide variety of typographic and calligraphic prints, illustrations, book titles, bible and text pages.

April 4-May 13

Japan Typography Exhibition

300 examples of current and traditional applications of Japanese typography are included in this exhibition, organized by the Japan Typography Association. A Buddhist Bible, kites, bags, Sumo signs, Kabuki letters and stamp letters will illustrate traditional uses of typography. Posters, packages, calendars, brochures and corporate identity programs represent the best typographic work done in Japan in the last ten years. A third section of the exhibition will include selections of current work of Japan's foremost typographic designers. Originally held in Tokyo and Osaka in 1982, this exhibition is sponsored by the New York Type Directors Club in association with the Japan Typography Association.

Future Exhibitions

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